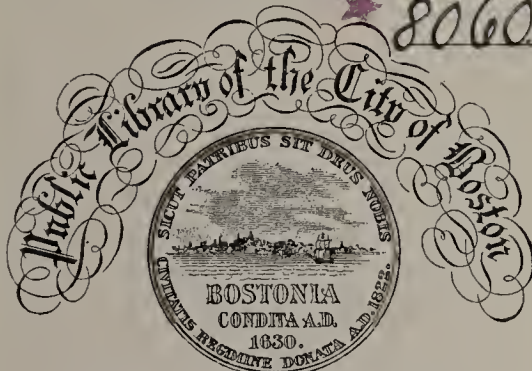




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BEWICK'S WOODCUTS.



JAMES RAMSAY PINXT

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F. BAC N. SCULPT

Thomas Bewick

THOMAS BEWICK

BEWICK'S WOODCUTS:

IMPRESSIONS

OF

UPWARDS OF TWO THOUSAND WOOD-BLOCKS,

ENGRAVED, FOR THE MOST PART, BY

THOMAS & JOHN BEWICK,

OF NEWCASTLE-ON-TYNE.

Including

ILLUSTRATIONS OF VARIOUS KINDS FOR BOOKS, PAMPHLETS, AND BROADSIDES; CUTS FOR
PRIVATE GENTLEMEN, PUBLIC COMPANIES, CLUBS, EXHIBITIONS, RACES.

NEWSPAPERS, SHOP CARDS, INVOICE HEADS, BAR BILLS, &c.

WITH

*AN INTRODUCTION, A DESCRIPTIVE CATALOGUE OF THE BLOCKS, AND
A LIST OF THE BOOKS AND PAMPHLETS ILLUSTRATED.*

BY

THOMAS HUGO, M.A., F.R.S.L., F.S.A., &c.

VICE-PRESIDENT OF THE LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

THE OWNER OF THE COLLECTION.

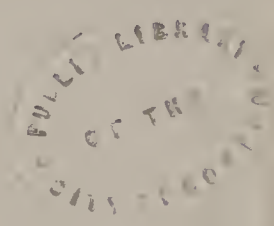


LONDON:

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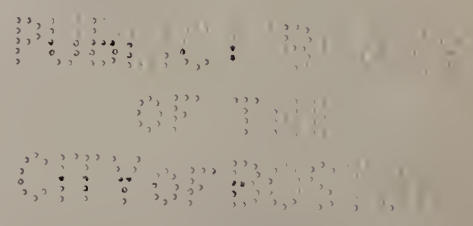
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July 1, 1870

LONDON:
PRINTED BY VINCENT BROOKS, DAY AND SON,
GATE STREET, W.C.

VINCENT
BROOKS,
DAY AND SON,
GATE STREET,
W.C.

PREFACE.

IN my *Bewick Collector* of 1866, and in the *Supplement* to that work two years afterwards, I promised to furnish my readers with a volume of Impressions of the unrivalled Collection of Wood Blocks of which I have the good fortune to be the possessor. That promise I have now endeavoured to fulfil.

For those who are able to refer to the volumes to which I have just drawn attention, few if any additional words will be necessary to induce them to estimate at their true value the wonderful assemblage of Woodcuts here brought before their notice. To others I would submit, in almost the same words that I there used, that it is the combined result of time, patience, travel, good fortune, kindness of friends, and lavish and unhesitating expenditure. In the acquisition of the Blocks the older Printing Offices of London and the Northern Counties have been ransacked of their contents, many hundreds of printers have been visited and corresponded with, and every clue to the discovery of Blocks supposed to be existing has been carefully noted and most patiently and determinedly followed. And that not only in those parts of the country already mentioned, but from Alnwick to Exeter the pursuit has for many years been industriously made, and continued, where the object of enquiry was not proved to have been destroyed, in many instances even beyond the hope of success. The fruit of this continued labour is apparent in the result now offered not only to the *Bewick Collector*, but to all those for whom Wood Engraving and art in general have charms. It is true that the illustrations of the "Quadrupeds," "British Birds," and "Æsop," which have been used in numerous editions of these works, are yet in the possession of the artist's family; but those of a large number of books of equal celebrity, including the Poems of Goldsmith and Parnell, Somerville's *Chase*, the *Hermit of Warkworth*, the *Hive*, the Poems of Burns, of Ferguson, and of Adams, and other productions of the Alnwick Press, the *Sportsman's Cabinet*, *Lawrence on the Horse*, *British Field Sports*, *John Bell's Publications*, *Hargrove's Knaresborough*, *Looking Glass for the Mind*, the *Oeconomist*, *Repository of Select Literature*, *Sykes's Publications*, *Tales for Youth*, *Warden's Spelling Book*, and scores of other favourites, are here assembled in one matchless series. Nor, great and unattainable elsewhere as it is, is this all. The student will here find a multitude of lovely works executed for various gentlemen as book-plates, or for newspapers, exhibitions, societies, and companies, as well as for tradesmen's shop cards, invoice heads, and various other requirements. The volume presents indeed a wonderful and affecting aggregate of beauties, comprising, together with the Cuts already referred to, all but the whole of the productions of the Artists, executed when they had arrived at eminence, and for works of mark and importance.

It is not pretended, or so much as distantly insinuated, that every Cut in this volume is the work of Thomas or John Bewick. Some few of them are by Lee, Harvey, Clennell, and other favourite pupils, and others I have inserted more for the sake of comparison, and of suggesting to the

connoisseur in wood engraving some points relating to Thomas Bewick and his works than for any other reason. But that the great majority of the Cuts here given are the genuine productions of the Brothers Bewick is a fact indisputable. Not only are most of them the known and acknowledged works of Thomas Bewick, but numbers of the others identify themselves with these by marks which can easily be distinguished by instructed eyes; "for rarely, if ever," as I have remarked elsewhere, "did the great Master handle his graver without leaving sufficient evidence of his presence for such to recognize him." And I am encouraged to hope that the publication of this volume will enable many to detect the style and to appreciate the treatment of one to whom English Art is under such profound and wide-spread obligation.

I have already stated that my grateful thanks are due to the kindness of friends for some of the treasures which are here assembled. I have mentioned some of these by name in the "Numerical Catalogue" which follows. Of others I have not obtained permission so to do; but I beg them to accept this, to me unsatisfactory, declaration of my gratitude for their generous aid.

During the progress of forming the Collection, (an interval, I believe, of seventy years,) good fortune has assisted the work in no little degree. The gatherings of all the old Collectors have been successively sold, while a number of others who thus became cognizant of my purpose offered from time to time their stores, though with a due sense of their interest and value. Some, indeed, regarded them as almost priceless, not only from their artistic excellence, but as the sole surviving relics of old and celebrated firms, and put a monetary estimate on them accordingly.

For all these reasons, I repeat, the collection of the treasures, thus brought together from so many and distant sources, has been effected at a very lavish and costly outlay of time, travel, patience, and money. Indeed, apart from these necessary expenditures, the result now before us would have been simply impossible. But when that result is fairly examined, apart from the pleasure that one has rescued from certain and at all times imminent destruction so many lovely works of art, the drawing from their hiding places objects which might have been equally and for ever lost to the world is a sensible and appreciable return—a result of which I may conscientiously give my readers the renewed assurance that it is one which no zeal to acquire, no desire to oblige, nor any amount of future pecuniary outlay will ever again be able to purchase or procure.

In the "Numerical Catalogue" I have endeavoured to present the various groups of Book Illustrations for the most part in chronological order, stating for what works they were executed, and both in their case and in that of the Cuts which follow them—the several purposes of which I have also endeavoured to exhibit—the localities from whence they were derived. This notification of localities offers a very interesting insight into the bygone Printing Offices of Newcastle and other northern towns, for the proprietors of which Bewick humbly laboured, with very little anticipation, at one time at least, of his ultimate name and fame. I have but rarely added any criticisms of their beauty, except now and then, compelled, as it were by very necessity, to draw the reader's attention to special marks of excellence. Indeed, had I followed my entire wishes in this latter particular, the short preface now offered to the reader would have assumed the length and character of an elaborate essay, instead of the brevity and simply explanatory details to which I am involuntarily restricted.

The List of Works, whose Illustrations are here given, might have been very much

enlarged, as it was a custom of several of the former owners of the Blocks to use one or more of them in great numbers of their publications. It is sufficiently extensive, however, for all practical purposes.

I cannot conclude without offering my cordial thanks to the printers for the care and ability with which they have performed their task. It is true that here and there a little more or a little less ink might be desirable. This has been partly owing to the fact that Cuts requiring different treatment occupy in many instances the same page. On the other hand no praise is too great for their preparation of the Cuts in anticipation of their subsequent labours. Many of them, especially those done for exhibitions and commercial purposes in general, had been hastily thrown aside, and still retained the ink dried and hardened by a disuse of perhaps fifty or sixty years. Of these, not a few, on their first giving an impression, had the appearance of being utterly worn out, and presented mere masses of black colour; and it has been only by the patience and perseverance of the printers that they have been relieved of their old accumulations and thoroughly restored to their original beauty. It should also be borne in mind that at the time these Blocks were engraved a mode of printing was in use totally different from that now employed. The Blocks were engraved with strict reference to that system, and the modern printer, accordingly, has had to reverse, as it were, the order of his operations while engaged on the present volume. The portions which he would have to lighten in modern cuts, he has had to make heavy in these, or, if otherwise, their finest and loveliest effects would have been entirely lost. The work has thus almost required the re-introduction of the old press with its blanket tympan, as with those now in use the lower parts of the Blocks would never have been reached, and the delicate distances would consequently have been invisible. In fact, the work has been to the printers a labour of love, and I again thank them alike for the care which they have expended, and for the result which has crowned their efforts.

The graves of the Artists lie by the Tyne side that they loved so well in the humble Churchyard of Ovingham, with little to attract the notice of a stranger, or to glorify those who rest beneath his feet. But, after all my labours on their behalf, I should still consider myself immeasurably their debtor, if this volume, so full of their best and loveliest creations, were in any degree to conduce to the result predicted for one of the many series included in these pages,—the erection of “A Monument of Fame” to the Artist brothers “of more celebrity than marble can bestow.”

THOMAS HUGO.

*The Rectory, West Hackney, Stoke Newington, N.
3rd May, 1870.*

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A LIST OF THE MORE IMPORTANT WORKS WHOSE ILLUSTRATIONS ARE CONTAINED IN THIS VOLUME 27

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III.	Royal Arms of England	1388—1405
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VI.	Cuts for Book Plates	1457—1477
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	„ 6. Cuts for Societies, &c.	1942—1960
	„ 7. Cuts for Tradesmen	1961—2006
	„ 8. Finis	2007—2009

NUMERICAL CATALOGUE.

I.—BOOK ILLUSTRATIONS.

No. 1—12. The Illustrations of Fisher's "New English Tutor." *Bewick Collector*, No. (4029.), &c. Obtained from Hodgson's Office, Newcastle, where the earliest Editions of the "Quadrupeds" and "Birds" were printed.

No. 11 is used at the end of the Preface of the Grammar by the same Author, *Bewick Collector*, No. (4134.), also printed by Hodgson.

I believe that these Cuts are older than Thomas Bewick, though they have been claimed for him by high authority.

No. 13—26. Illustrations of "The History of All Nations." *Bewick Collector*, No. (3762.), &c. Obtained from Hodgson's Office, Newcastle, where the book was printed.

Drawn by "R. P.," but thought by many to be among the earliest of Thomas Bewick's productions.

No. 27. From Walker's Office, Newcastle.

„ 28. From Fordyce's Office, Newcastle.

„ 29. A Courier. From Walker's Office, Newcastle.

Not unlikely to have been used in a newspaper.

No. 30—53. The Illustrations of Grey's "Annals of Great Britain," Newcastle, 1777. *Bewick Collector*, No. (4033.), &c. From Hodgson's Office.

Also drawn by "R. P.," but believed, and with the greatest probability, to be engraved by Thomas Bewick.

No. 54. From Hodgson's Office.

„ 55. From Gateshead.

„ 56. From Hodgson's Office.

„ 57—60. Four Garland Cuts. See a further account of them at pp. xx., xxi. of the Preface to my *Bewick Collector*, Supplement, 1868. From the Office successively of Messrs. Angus, Charnley, and Dodd, Newcastle.

This Office is subsequently mentioned under the first name only.

No. 61. From Hargrove's Office, Knaresborough.

„ 62. From Walker's Office, Newcastle.

„ 63. From Fordyce's Office, Newcastle.

„ 64. From Akenhead's Office, Newcastle.

„ 65. From Fordyce's Office, Newcastle.

„ 66. From York.

No. 67. From Angus's Office.

„ 68. From Mr. Henderson, North Shields.

„ 69. Used in "The Contented Couckould," Newcastle, 1815, and in various earlier Garlands. *Bewick Collector*, Nos. (336.), (4282.). From Angus's Office.

No. 70. Used on the title of Bell's "Right Merry Garland of Northumberland Heroes, Newcastle, 1814, and in various earlier Garlands. *Bewick Collector*, Nos. (303.), (4284.), &c. From Angus's Office, where the book was printed.

No. 71. On page 174 of "Rhymes of Northern Bards," Newcastle, 1812. *Bewick Collector*, No. (302.); in the "Midford Garland," No. (4294.), &c. From Angus's Office, where the book was printed.

No. 72. Used in the "Garland of Bells," Newcastle, 1815. *Bewick Collector*, No. (335.), "True Lover's Garland," No. (4285.), &c. From Angus's Office, where the book was printed.

It is also used at page 17 of the Catalogue of "The Thomas Bell Library," *Bewick Collector*, No. (4407.).

No. 73. On the Title of "Figures in Rhymes," Newcastle, 1814. *Bewick Collector*, No. (304.), "London Rake's Garland," No. (4289.), &c. From Angus's Office.

No. 74—78. Scripture Cuts, from the Old and New Testaments. From Newcastle's Office, Newcastle.

No. 79. From Angus's Office.

„ 80. From Fordyce's Office, Newcastle. Evidently one of the same excellent series as No. 76—78, though obtained from a different Office.

This dispersion among various Offices of the component parts of a series is a very noticeable as well as curious fact exhibited by the present Catalogue.

No. 81. From Hodgson's Office.

„ 82. From Stephenson's Office, Gateshead. Evidently by the same artist as No. 55, though obtained from another Office.

No. 83. The Drawing of a Lottery. From Hodgson's Office.

No. 84. Scripture Cut. The Entombment.
From Hodgson's Office.

No. 85. From Fordyce's Office, Newcastle.

No. 86. From Angus's Office.

This is the earliest example of "The Huntsman and the Old Hound," so beautifully represented by Thomas Bewick many years afterwards, with which I am acquainted.

No. 87. Robin Hood Cut. From York.

„ 88. From Angus's Office.

„ 89—92. From Fordyce's Office, Newcastle.

„ 93. From Angus's Office.

„ 94. Used at page 83 of "The Child's Tutor," Newcastle, 1772. *Bewick Collector*, No. (6.). From Walker's Office, Newcastle.

"The Child's Tutor' contains the woodcuts which Bewick engraved in the first year of his apprenticeship, though he was afterwards ashamed to own them." MS. note of the late Mr. W. Garret.

No. 95. Another of the same series as No. 93.
From Angus's Office.

No. 96—101. From Marshall's Office, Newcastle.

No. 102. The "New Invented Horn Book."
Bewick Collector, No. (2.). From Hodgson's Office.

No. 103. Horn-book Alphabet. Purchased of Mr. Pearson, who obtained it from Salisbury.

No. 104. Horn-book Alphabet. From Walker's Office, Newcastle.

No. 105. Horn-book Alphabet. From Walker's Office, Newcastle.

No. 106. Horn-book Alphabet. From Akenhead's Office.

This, and the next among the Series of Horn-book Alphabet Cuts, are, it scarcely need be said, of superlative merit.

No. 107. Horn-book Alphabet. From Hodgson's Office.

No. 108. Horn-book Alphabet. From Kendal.

„ 109. Horn-book Alphabet. From Prud-dah's Office, Hexham.

No. 110. Horn-book Alphabet. From Prud-dah's Office, Hexham.

A very clever series.

No. 111. Horn-book Alphabet. From York.
Some cuts of this series are extremely beautiful.

No. 112. From Stephenson's Office, Gateshead.

„ 113—117. From Walker's Office, Newcastle.

No. 113—116 were not improbably done for Bar Bills.

No. 118. "M" for Merchant. From Catnach's Office, Alnwick.

No. 119. From Walker's Office, Newcastle.

„ 120. From Akenhead's Office.

„ 121. From Hodgson's Office.

„ 122. From Stephenson's Office.

„ 123. From Akenhead's Office.

„ 124. From Walker's Office, Newcastle.

„ 125. From Stephenson's Office.

„ 126. From Hodgson's Office. Apparently of the same series as No. 120, though obtained from a different Office.

No. 127—148. A Series of Alphabet Cuts, for a Spelling Book. From Hodgson's Office.

No. 149—172. A Series of Alphabet Cuts, for a Spelling Book. From Hodgson's Office.

No. 173—196. A Series of Alphabet Cuts, for a Spelling Book. From Walker's Office, Newcastle.

No. 197—220. A Series of Alphabet Cuts, for a Spelling Book. From Mr. Watson Chapman, York.

No. 221. Portrait of Markham. Frontispiece of a Spelling Book. From Hodgson's Office.

No. 222. Portrait of Markham. Frontispiece of a Spelling Book. From Akenhead's Office.

No. 223. Portrait of Markham. Frontispiece of a Spelling Book. From Hodgson's Office.

The Flowers above the frame merit great attention.

No. 224. Portrait of Markham. Frontispiece of a Spelling Book. From Stephenson's Office.

No. 225. From Kendal.

The border is of the same character as that of the Chillingham Bull, and not entirely unworthy of comparison with that most celebrated production.

No. 226. From Hodgson's Office.

„ 227. Frontispiece of a Markham's Spelling Book? From Akenhead's Office.

No. 228. Frontispiece of a Dyche's Spelling Book. From Hodgson's Office.

No. 229—231. Spelling Book Cuts formerly in Poole's Office, Taunton. From Mr. May, Taunton.

No. 232. Spelling Book Cut. From Catnach's Office.

No. 233, 234. Spelling Book Cuts formerly in Poole's Office, Taunton. From Mr. May, Taunton.

No. 235. Frontispiece of a Reading Easy, formerly in Poole's Office, Taunton. From Mr. May, Taunton.

No. 236. Frontispiece of a Reading Easy. From Hodgson's Office.

No. 237. Frontispiece of a Reading Easy. From York.

No. 238, 239. Spelling Book Cuts. From Angus's Office.

No. 239 was in Mitchell's Office, Newcastle, and appears in his rare volume of cuts, *Bewick Collector*, No. (5397.).

No. 240—276. The Series of wonderfully beautiful Cuts of "Hastie's Reading Easy," Newcastle, v. y. *Bewick Collector*, No. (11.), &c. From Angus's Office, where the book was printed.

"Bewick cut for Mrs. Angus, printer, for 'Hastie's Reading Easy,' twenty-four figures for the Alphabet, Fortune and the Schoolboy, the Fox and Grapes, the Two Frogs, the Crow and the Pitcher. Joseph and His Brethren, a Funeral, Judgment, Heaven, Hell, the Foolish Stag, and the Two Dogs, all of them excellent cuts. The fortieth edition was printed in 1814, and the seventy-third in 1839, so that they must have been done in his early days." MS. note of the late Mr. John Bell of Newcastle.

No. 240 is used in "Moral Instruction of a Father to a Son," Newcastle, 1775, p. 146, *Bewick Collector*, No. (4030.); and in "Kay's Preceptor," Newcastle, 1801, page 64, *Bewick Collector*, No. (167.), also printed at Angus's Office; and Nos. 243 and 245 in "Tom Thumb's Play Book," pages 34, 29, *Bewick Collector*, No. (456.), also printed at the same Office.

No. 277. Spelling Book Cut. From Catnach's Office.

No. 278—280. Scripture Cuts. From Hodgson's Office.

No. 281—301. A Series of Alphabet Cuts, used in "Tom Thumb's Play Book." *Bewick Collector*, No. (456.) From Angus's Office, where the book was printed.

No. 302—307. Spelling Book Cuts, I believe by Thomas Hodgson, Bewick's Employer in London. He must not be confounded with the Newcastle publisher. From Mr. E. Pearson.

No. 308, 309. From Hodgson's Office.

„ 310. By Lee. From Marshall's Office.

„ 311. Frontispiece of a Spelling Book, "T. Hodgson, Sculp." Purchased in London.

This cut effectually disposes of the claim of a very large number of the illustrations of books, published in London during the concluding thirty years of the last century, to be the work of Thomas Bewick. They would never have been so attributed, but for the dishonest wish to give a fictitious value to articles more or less unsaleable.

No. 312—317. Miscellaneous Cuts for Children's Books. From Hodgson's Office.

No. 316 is the Frontispiece of Hodgson's Edition of "The Life of a Fly," and No. 317 is clearly a cut from an edition of the immortal Robinson Crusoe.

No. 318. From Poole's Office, Taunton. From Mr. May, Taunton.

No. 319. From Fordyce's Office, Newcastle.

„ 320. Used in Newbery's Edition of ——. Bought in Newcastle.

On the death of Mr. Harris, successor of the celebrated Mr. Newbery, in St. Paul's Churchyard, a large portion of the Wood Blocks belonging to the firm was sold, most of which found their way to the North of England, and from thence came into my possession. Many of these Blocks will be noticed under subsequent numbers.

No. 321—334. Cuts for "Garlands" of Songs. From Angus's Office.

See a minute account of them and their use in my *Bewick Collector*, Nos. (4282.), (4283.).

No. 335—345. Early Cuts in various Books. The page contains an unsurpassable series of specimens of Bewick's early work. On one, No. 341, very far from the best, representing Samson and the Lion, he thought proper to place his "T.B." No. 335 is one of his earliest representations of the "Huntsman and Old Hound." No. 336 illustrates the Fable of the "Shepherd Boy and the Wolf." No. 337 is used in Kay's New Preceptor, p. 92. Nos. 335—338 are from Angus's Office; No. 339 from Hodgson's Office; Nos. 340—344 from Angus's Office; and No. 345 from Hodgson's Office.

Nos. 340 and 341 were lent to and used by Mr. E. Pearson, in his reprint of "Tommy Trip," London, 1867, *Bewick Collector*, No. (4412.).

No. 346. From Angus's Office.

„ 347, 348. From Hodgson's Office.

„ 349—352. From Angus's Office.

„ 353. From York.

„ 354. From Stephenson's Office.

„ 355, 356. Illustrations of "The Babes in the Wood," by Lee, one of Bewick's favourite pupils. From Marshall's Office, Newcastle.

No. 357—362, 364, 365. The Cuts of Hodgson's Edition of "The Foundling." From Hodgson's Office.

No. 363, 366. From "A Week at Harrogate," Knaresborough, 1818; *Bewick Collector*, No. (3808.). From Hargrove's Office, Knaresborough, where the book was printed.

No. 367—375. The Illustrations of Hodgson's Edition of "The History of Little Jack." From Hodgson's Office.

No. 376. Fable Cut. From Marshall's Office, Newcastle.

No. 377. On the title of the rare "Bishopric Garland," Stockton, 1784; *Bewick Collector*, No. (26.). From Walker's Office, Newcastle.

No. 378—385. From Hargrove's "History of Knaresborough," York, 1789; *Bewick Collector*, No. (38.), &c. Purchased of Mr. Blenkhorn, Hargrove's last successor at Knaresborough.

No. 378 is one of the loveliest Cuts ever executed by Thomas Bewick for a local publisher. Nos. 380, 383, and 384 are used in the "New Harrogate Guide," *Bewick Collector*, No. (5390.), printed at the same office.

No. 386. From Angus's Office.

„ 387. From Fordyce's Office.

„ 388. From Angus's Office.

„ 389, 390. From Mr. Watson Chapman, York.

No. 391—396. The Story of "Little Red Riding Hood." From the "New Year's Gift," Newcastle, 1777; *Bewick Collector*, No. (4034.). Purchased in London.

No. 397, 398. Fable Cuts. From Stephenson's Office.

No. 399. Fable Cut. From Marshall's Office.

No. 400. Fable Cut. From Stephenson's Office.

„ 401, 402. Fable Cuts. From Marshall's Office.

No. 403—408. Fable Cuts. From Poole's Office, Taunton. From Mr. May, Taunton.

I have seen cuts similar in design to these, though of less merit, in a great number of country printing offices. They are clearly from a common original. The present series is the best that I have noticed, and, as Mr. Poole is known to have had transactions with Bewick, it is possible that our artist had a hand in them. There are portions of Nos. 403, 404, 407, and 408, which are far from unfavourable to this view.

No. 409, 410. Fable Cuts. From Mr. Prud-dah, Hexham.

No. 411—432. Fable Cuts. From Hodgson's Office.

No. 433—436. Fable Cuts. From Soulby's Office, Penrith.

No. 437—440. Fable Cuts. From Miss Bewick, through Mr. Robinson, Newcastle.

No. 441—446. Fable Cuts. From Angus's Office.

No. 447, 448. Fable Cuts. From Hodgson's Office.

No. 449—455. Fable Cuts. From Angus's Office.

The Fable Cuts from Angus's Office are much superior to those from Hodgson's, although both series are unquestionably by Thomas Bewick. Compare, for example, No. 441 with 423, 442 with 430, 443 with 448, 445 with 429, 449 with 447, 450 with 431, 452 with 428, and 455 with 432.

Nos. 441, 442, 444, 445, and 449 to 455 are used on the covers of "Tom Thumb's Play Book," *Bewick Collector*, No. (456.), printed at Angus's Office.

No. 456. Racing Cut, used at the Head and on the Cover of the Sporting Magazine, London, 1793, &c.; *Bewick Collector*, No. (71.). Purchased in London.

Although time and hard usage have conspired to do their worst on this celebrated production of John Bewick, enough remains to distinguish it as one of his finest works.

No. 457—475. A Series of very beautiful Cuts from the well-known "Looking Glass for the Mind," Newbery, London, 1792, *Bewick Collector*, No. (66.), &c. From Messrs. Griffith and Farran, successors to E. Newbery, St. Paul's Churchyard.

Nos. 470, 471, 472, 473, and 476 are used at pages 41, 107, 158, 178, 213, and 255 of Dodd's "Beauties of History," London, 1796, *Bewick Collector*, Nos. (88.), (3776.).

See note to the next article.

No. 476—505. The entire Series of the Cuts of "Tales for Youth," Newbery, London, 1794. *Bewick Collector*, No. (72.), &c. These celebrated Cuts are considered the finest examples of the skill of John Bewick, when employed, as he generally was, on books for juvenile readers. See the notes in the *Bewick Collector*, under Nos. (72.) and (5022.). From Messrs. Griffith and Farran, St. Paul's Churchyard.

I was permitted to make a careful search through the more ancient stock of Messrs. Griffith and Farran, and discovered this most interesting series which, apparently from its superlative excellencies, had been retained, with the foregoing group, and a few others scattered up and down in this catalogue, when on the decease of Mr. Harris most of the old stock was disposed of, as already stated in a previous note. Together with the others which I purchased at the same time, they constituted, in the words of their former owners, "all the valuable relics of the old firm."

It is difficult to select from so many fine specimens of the art, but Nos. 476, 477, 484, 485, 488, 490, and 501, are specially excellent; while of No. 487 it has been said that "the figure of the prowling Cat is the most natural likeness of the animal that has ever been engraved."

No. 506, 507. On the title and page 197 of "Chronicles of the Kings and Queens of England," Newbery, London, 1795. *Bewick Collector*, No. (4078.). From Messrs. Griffith and Farran.

They are also used on the title, and at the beginning of the History of George III., in the consecutive Editions of Goldsmith's History of England, *Bewick Collector*, Nos. (81.), (149.), (4175.), &c.

No. 508, 509. From "The Family at Smiledale," Newbery, London; pages 36, 124. *Bewick Collector*, No. (4105.). From Newcastle.

Nos. 508, 509, 512, 516, 517, 528, 531, 556, 558, 559, are used in Harrison's "Nursery Picture Book," Devizes, *Bewick Collector*, No. (64.).

No. 510. From "Three Instructive Tales," Newbery, London; page 44. *Bewick Collector*, No. (4168.). Obtained in Newcastle.

No. 511—513. From "Youthful Recreations," Newbery, London; pages 23, 70, 94. *Bewick Collector*, No. (4107.). Obtained in Newcastle.

Nos. 96, 97, 512, 514, 524, 535, 555, and 559, are used in "The Haunted House," North Shields, 1849. *Bewick Collector*, No. (507.).

No. 514. From "Rural Felicity," Newbery, London; page 18. *Bewick Collector*, No. (4213.). Obtained in Newcastle.

This and No. 524 are specially excellent.

No. 515, 516. From "Adventures of a Fly," Newbery, London; pages 28, 73. *Bewick Collector*, No. (4109.). Obtained in Newcastle.

No. 517—519. From "Elmina," Newbery, London, 1800. *Bewick Collector*, No. (4108.). The Frontispiece, No. 518, was retained by the successors of Mr. Newbery, Messrs. Griffith and Farran, and from them I purchased it. Nos. 517 and 519, pages 41, 53, were obtained in Newcastle.

No. 520, 521. Formerly in Newbery's Office, London. Obtained in Newcastle.

No. 522. From "The History of Tommy Careless," Newbery, London; page 22. *Bewick Collector*, No. (4215.). Obtained in Newcastle.

No. 523—527. From "Visits of Tommy Lovebook," Newbery, London; pages 14, 24, 33, 53, 62. *Bewick Collector*, No. (4214.). From Newcastle.

No. 528, 529. From "The Little Moralists," Newbery, London; pages 49, 75. *Bewick Collector*, No. (4182.). From Newcastle.

No. 530, 531. From "The Oracles," Newbery, London; pages 13, 16. *Bewick Collector*, No. (5391.). Obtained in Newcastle.

Nos. 532, 533, 534. From "The Village Tattlers," Newbery, London; pages 14, 29, 54. *Bewick Collector*, No. (4170.). From Newcastle.

No. 535. Formerly in Newbery's Office, London. Obtained in Newcastle.

No. 536—542. From various Children's Books, published by Hodgson. From Hodgson's Office.

No. 543—545, 548—551, 553. Illustrations of Hodgson's Edition of "The History of a Fly." From Hodgson's Office.

No. 546, 547, 552, 554. From various Children's Books published by Hodgson. From Hodgson's Office.

No. 546, evidently an early production of Thomas Bewick, contains one of his first attempts to depict that famous monument of architectural art, the steeple of St. Nicholas, Newcastle.

No. 555—560, 562. From Books published by Newbery, St. Paul's Churchyard, London. Obtained in Newcastle.

See note to No. 511.

No. 561, 563—579. From various Children's Books published by Hodgson. From Hodgson's Office.

Among these are conspicuous the Illustrations of well-known Story Books, "Blue Beard," "Puss in Boots," "Little Red Riding Hood," &c., &c.

No. 580, 581. From Stephenson's Office.

„ 582—585. Cuts for Children's Books. From Marshall's Office, Newcastle.

No. 586. From Rewcastle's Office, Newcastle.

„ 587. From Hodgson's Office.

„ 588. From Mr. May, Taunton.

„ 589, 590. From Marshall's Office.

„ 591. From Hodgson's Office.

„ 592. From Mr. May, Taunton.

„ 593—598. From Hodgson's Office.

Compare No. 595 with No. 247, and No. 596 with No. 342.

No. 599. From Mr. May, Taunton.

„ 600—606. From Hodgson's Office.

There can hardly be a better specimen of Bewick's earlier style than that presented by No. 605.

No. 607. From Mr. May, Taunton.

„ 608—612. From Hodgson's Office.

„ 613. From Mr. May, Taunton.

„ 614. Used at page 96 of "The Sugar Plumb," *Bewick Collector*, No. (4088.). From York. Clearly taken from the well-known engraving by Hogarth.

No. 615. From Mr. Pruddah, Hexham.

„ 616—619. Illustrations of an Edition of "Aristotle's Masterpiece." From Kendal.

No. 620—628. From Hodgson's Office.

„ 629. From Fordyce's Office.

„ 630, 631. From Hodgson's Office.

„ 632. From Catnach's Office.

„ 633. From Akenhead's Office.

„ 634. From Hodgson's Office.

„ 635. From Rewcastle's Office.

- No. 636, 637. From Hodgson's Office.
 „ 638—729. Miscellaneous Vignettes, from various quarters, as follows :—
 No. 638, 639. I am indebted for these to a gentleman of Newcastle, who believed them to be the originals of the well-known Cuts in the "British Birds," vol. ii., pp., 56, 160, first edition, 1804. Whether or not this attribution is correct, of their excellence there can be no question.
 No. 640. From Mr. Dodd, Newcastle.
 „ 641. From Stephenson's Office.
 A copy of the vignette in the "Quadrupeds," Ed. 1790, p. 430.
 No. 642. From Bewick's Office.
 „ 643. "The Worm." From Stephenson's Office.
 No. 644. "The Churchwardens." Said to be by W. W. Temple. From Bewick's Office, Newcastle.
 No. 645. "The Way to the Gallows." From Davison's Office, Alnwick.
 No. 646, 647. From Akenhead's Office.
 No. 647 is a reverse of the vignette in the "British Birds," first edition, 1797, vol. 1, page 313.
 No. 648. From Messrs. Griffith and Farran, St. Paul's Churchyard.
 No. 649. From North Shields.
 „ 650. From Marshall's Office.
 „ 651, 652. From Bewick's Office.
 Said to have been done for "The Sportsman's Cabinet." *Bewick Collector*, No. (185).
 No. 653. From Messrs. Griffith and Farran.
 „ 654. From Humble's Office.
 „ 655. From Miss Bewick, through Mr. R. Robinson.
 By Harvey, as I believe.
 No. 656. From Stephenson's Office.
 „ 657. From Catnach's Office.
 „ 658. From Miss Bewick, through Mr. R. Robinson.
 No. 659—661. From Catnach's Office.
 „ 662. Queen Elizabeth. Purchased in London.
 No. 663. John Knox. From Mitchell's Office, Newcastle.
 No. 664. From Hargrove's Office, Knaresborough.
 No. 665. From Davison's Office.

- No. 666. From Humble's Office.
 „ 667. From Catnach's Office.
 „ 668. From Stephenson's Office.
 „ 669. From Soulby's Office, Penrith.
 „ 670, 671. From Miss Bewick, through Mr. R. Robinson.
 No. 672—674. From Davison's Office, Alnwick.
 „ 675, 676. From Stephenson's Office.
 „ 677. From Miss Bewick, through Mr. R. Robinson.
 No. 678. From Stephenson's Office.
 „ 679. From Akenhead's Office.
 A reversed copy of the vignette in the "Birds," first edition, vol. 2, page 238.
 No. 680. From Catnach's Office.
 „ 681, 682. From Stephenson's Office.
 „ 683. From a gentleman of Newcastle.
 In this very beautiful cut Bewick has inserted his "T. B.," a very unusual addition, and only made when the artist was more than ordinarily satisfied with his work.
 No. 684. From Stephenson's Office.
 „ 685. From Catnach's Office.
 „ 686. From Stephenson's Office.
 „ 687. From Catnach's Office.
 „ 688. From Stephenson's Office.
 „ 689. From Davison's Office.
 „ 690, 691. From Stephenson's Office.
 „ 692. From Davison's Office.
 „ 693. From Stephenson's Office.
 A reversed copy of this is used in several places in the Catalogue of Sams, of Darlington. *Bewick Collector*, No. (442).
 No. 694. From Davison's Office.
 „ 695. From Stephenson's Office.
 „ 696. From Fordyce's Office.
 A copy of the vignette in the "Birds," first edition, vol. 1, page 110.
 No. 697. From Catnach's Office.
 „ 698. From Stephenson's Office.
 „ 699, 700. From Fordyce's Office.
 Copies of the vignette in the "Birds," first edition, vol. 2, page 36.
 No. 701. From Catnach's Office.
 „ 702—704. From Marshall's Office.
 „ 705. From Catnach's Office.
 „ 706. From Walker's Office, Durham.
 „ 707. From Stephenson's Office.
 „ 708. From Humble's Office.

No. 709. From Miss Bewick, through Mr. Robinson.

No. 710. Used in Relp's Poems, Carlisle, 1798, pages xxiv., 70. *Bewick Collector*, No. (124). From Mitchell's Office, where the book was printed.

Used also in "The British Primer," *Bewick Collector*, No. (4189.), page 35. It is a copy by Bewick of a vignette in the "Birds," vol 1, page 8, first edition, 1797.

No. 711. From Hodgson's Office.

„ 712. From Mr. Ainsley, Durham.

„ 713, 714. From Mr. Watson Chapman, York.

No. 715. From Poole's Office. From Mr. May, Taunton.

No. 716, 717. From Catnach's Office.

„ 718, 719. From Bewick's Office, Newcastle.

„ 720. From Walker's Office, Newcastle.

„ 721, 722. From Fordyce's Office.

„ 723. From Catnach's Office.

„ 724. From Fordyce's Office.

„ 725, 726. From Catnach's Office.

„ 727. From Mr. Dodd.

„ 728, 729. From Mr. Ainsley, Durham.

„ 730—752. A series of London Cries. From Hodgson's Office.

No. 753—780. A series of London Cries. From Mr. Robinson, Newcastle.

No. 781—798, 800, 802. A series of Views. Obtained as follows:—

No. 781, 782. From Soulby's Office, Penrith.

„ 783. View of Bamborough Castle. From Akenhead's Office.

No. 784—786. Views of Durham, &c. From Soulby's Office, Penrith.

No. 787. From Miss Bewick, through Mr. Robinson.

No. 788. View of Hilton Castle. From Davison's Office.

No. 789. View of Durham Cathedral and the Prebend's Bridge. From Akenhead's Office.

No. 790—795. From Catnach's Office.

„ 796. View of York Minster. Most probably intended for a York Insurance Office Newspaper Cut. From Akenhead's Office.

No. 797. View of Tynemouth Priory. From Catnach's Office.

No. 798. Fragment of a View of Jarrow. From Davison's Office.

No. 799. From Marshall's Office.

„ 800. From Soulby's Office, Penrith.

„ 801. From Stephenson's Office.

„ 802. View of Cherryburn Cottage, Bewick's Birthplace, by Green. From Walker's Office, Durham.

No. 803—840. A series of Quadrupeds, most of them bearing a close resemblance to those in the "History of Quadrupeds," obtained as follows:—

No. 803. From Marshall's Office.

„ 804. From Humble's Office.

„ 805. From Miss Bewick.

Said to be by Harvey.

No. 806. Bought in London.

„ 807. From Miss Bewick.

„ 808. From Stephenson's Office.

„ 809. From Marshall's Office.

„ 810—816. From Miss Bewick.

„ 817. From Marshall's Office.

„ 818. From Walker's Office, Durham.

„ 819. From Stephenson's Office.

„ 820. From Soulby's Office, Penrith.

„ 821. From Catnach's Office.

„ 822. From Marshall's Office.

„ 823. From Stephenson's Office.

„ 824, 825. From Marshall's Office.

„ 826. From Miss Bewick.

„ 827. From Messrs. Griffith and Farran.

„ 828. Bought in London.

„ 829. From Catnach's Office.

„ 830. Used at page 73 of "The Young Reader," Mitchell, Newcastle, 1806. *Bewick Collector*, No. (212.). From Mitchell's Office.

No. 831. From Stephenson's Office.

„ 832. From Miss Bewick.

„ 833. Often used in "Mad Dogs" Broad-sides, &c. From Fordyce's Office.

No. 834. From Stephenson's Office.

„ 835. From Miss Bewick, through Mr. R. Robinson.

No. 836. From Hargrove's Office, Knaresborough.

No. 837. From Marshall's Office.

„ 838. From Stephenson's Office.

„ 839. From Catnach's Office.

„ 840. From Stephenson's Office.

„ 841—849. A series of Birds, also bearing a close resemblance to those in the "British Birds," obtained as follows:—

No. 841—843. From Miss Bewick.

„ 844, 845. From Catnach's Office.

„ 846. From Miss Bewick.

„ 847. From Stephenson's Office.

„ 848, 849. From Miss Bewick.

„ 850—852. Three Fish.

„ 850. From Akenhead's Office.

„ 851. Bought in London.

„ 852. From Stephenson's Office.

„ 853. "Potatoes," "T. Bewick, Sculpt."

Used in "Anderson's Recreations," *Bewick Collector*, No. (148.), vol. iv., p. 343, published in 1801. Purchased in London.

No. 854—880. A series of twenty-seven cuts, consisting of Views in and about Ripon, &c., used by Hargrove in his various Topographical Publications. From Hargrove's Office, Knaresborough.

Several of them are by Green.

No. 881—927. The series of Cuts used in "The Hive," a celebrated publication of Hodgson. *Bewick Collector*, Nos. (128.), (209.), &c. From Hodgson's Office.

The beautiful cut of the Hive, on the title, is used on the title of Charnley's Catalogue of Books, 8vo., Newcastle, 1816, printed at Hodgson's Office; *Bewick Collector*, No. (349.). No. 900 is used in Sykes's "Local Records," Newcastle, 1833, page 204; *Bewick Collector*, No. (487.). No. 912 is used on the title of "The Friendly Fairy," Newcastle, 1820; *Bewick Collector*, No. (430.). Vignettes, Nos. 904—919 are employed as embellishments in various of Hodgson's Publications. Nos. 904, 908, and 916, for example, are used in the "Account of the Great Flood," Newcastle, 1816, pages 27, 34, and 36; *Bewick Collector*, No. (345.). The Cuts in the first edition of the book were the Hive on the title and Nos. 887 and 889. The rest were added in subsequent editions. See the note in the *Bewick Collector*, under No. (3593.).

No. 928. Cut on the title of "The Pleasing Instructor," Penrith. *Bewick Collector*, No. (4103.). From Soulby's Office, Penrith.

No. 929—966. Thirty-seven Cuts from "The Picture Book," printed by Christopher and Jennett,

Stockton. *Bewick Collector*, No. (4101.). From Mr. Watson Chapman, York.

They seem to have passed from Jennett's Office to that of Cornelius Crashaw, of the Pavement, York, by whom they were used for his various Juvenile Publications, and after his death, were bought by Mr. Chapman who sold them to me. Some of them, especially Nos. 950—965, are of considerable merit.

No. 967—979. The series of Illustrations of "Poems by Goldsmith and Parnell," Bulmer, London, 1795. *Bewick Collector*, No. (78.). Purchased in London.

"My old friend William Bulmer, of the Shakespeare Printing-office, London, also employed me to execute the cuts for Parnell's 'Hermit,' and Goldsmith's 'Deserted Village.'"—*Bewick's Autobiography*, p. 142.

Bulmer, speaking in his Advertisement of the illustrations to the work, says that they were all engraved on wood by two of his "earliest acquaintances, Messrs. Bewicks, of Newcastle-upon-Tyne and London, after designs made from the most interesting passages of the Poems they embellish. They have been executed with great care, and I may venture to say, without being supposed to be influenced by ancient friendship, that they form the most extraordinary effort of the art of engraving upon wood, that ever was produced in any age or any country. Indeed, it seems almost impossible that such delicate effects could be produced from blocks of wood."

To transcribe the criticisms of various writers on these most celebrated productions would require far too large a space than can be accorded to it. By many, together with those of a subsequent series, the Illustrations of Somerville's "Chase," they have been considered the finest wood engravings ever executed in England. And although the style of the art has greatly changed since the time of their production, and modern taste has accordingly been educated to the admiration of a different mode of treatment, there are not a few, especially among artists themselves, who still regard these wonderful Cuts as masterpieces which have never been surpassed.

No. 980. A copy of a cut used on the title of Gobinet's "Instruction of Youth," Newcastle, 1783; *Bewick Collector*, No. (21.); and afterwards at the head of a Broadside. *Bewick Collector*, No. (3241.). Purchased in London.

Although bearing his name, I am disposed to think that Bewick had no hand in this production. It is by no means a solitary instance of a species of fraud to which men will condescend for the sake of gain.

No. 981—993. The series of Illustrations of Somerville's "Chase," Bulmer, London, 1796. *Bewick Collector*, No. (94.). Purchased in London.

Speaking of the death of John Bewick, by whom most of the cuts were drawn, and afterwards engraved by Thomas Bewick, a writer in the *Gentleman's Magazine* for 1797 says:—"The works of this young artist will be held in estimation; and the engravings to 'Somerville's Chase' will be a monument of fame of more celebrity than marble can bestow."

See also the note on Nos. 967—979.

No. 994, 995. The two Cuts used in "The Oeconomist," Newcastle, 1798; *Bewick Collector*, No. (127.). From Angus's Office, where the book was printed.

No. 994, Mr. Bigge's well-known "Cut of Liberty," is used at page 27 of the Catalogue of "The Thomas Bell Library." *Bewick Collector*, No. (4407.).

No. 996. The Turret of the Newcastle Exchange, with the Crows' Nest. Used on the title of "The Vocal Miscellany," Newcastle, 1799. *Bewick Collector*, No. (141.); and of "The Newcastle Songster," Newcastle, 1803. *Bewick Collector*, No. (4141.). From Walker's Office, Durham.

No. 997, 998. Used on the Frontispiece of "The New Songster," Penrith, *Bewick Collector*, No. (139.). From Soulby's Office, Penrith, where the book was printed.

No. 999—1010. The series of Illustrations of "The Hermit of Warkworth," Alnwick, 1806, &c. *Bewick Collector*, No. (217.), (221.), (308.), &c. From Davison's Office, where the book was printed.

Davison was a celebrated printer at Alnwick, and employed Thomas Bewick to illustrate his publications. He used the cuts thus obtained, and sometimes with questionable taste, in the embellishment not only of his best and choicest, but of scores of his least important and cheapest books. He rarely, however, employed his Blocks themselves, but used stereotypes of them, many of which are widely diffused among the printers of the North of England. "The Hermit of Warkworth" is a special favourite in that part of the kingdom, and I have seen the whole of the book, engravings and letterpress, on a set of stereotype plates, which came from Davison's Printing Office.

No. 1011. S. Augustine preaching before King Ethelbert. Used on the title page of Lingard's "History of the Anglo-Saxon Church," vol. I., Newcastle, 1806, &c. *Bewick Collector*, No. (208.), &c. From a gentleman of Newcastle.

No. 1012. The Bay Pony. Used in Reay's "Sportsman's Friend," Newcastle, 1801. For this beautiful work of art I have to thank the generous kindness of my friend, T. H. Wilson, Esq.

See an account of the very curious book in which the cut is used, in my *Bewick Collector*, under No. (163.).

No. 1013—1018. The Illustrations in the edition of Bunyan's "Pilgrim," published by Mr. Poole, of Taunton, in 1806. *Bewick Collector*, No. (3790.). Purchased of Mr. May, Taunton, successor of Mr. Poole.

It is said that Mr. Poole went to a great expense in the preparation of this edition, which is now of considerable rarity. The cuts were drawn by Thurston, and engraved by Thomas Bewick.

No. 1019—1045. The Sovereigns of England. Altered, by the removal of the oval borders, after long use in Mozley's editions of Goldsmith's History of England, 1807, 1814, &c. *Bewick Collector*, Nos. (299.), (3797.), &c. From Mozley's Office, Gainsborough.

No. 1046—1054. The Illustrations of Mozley's edition of "The Foundling," &c. From Mozley's Office, Gainsborough.

No. 1055. Frontispiece of Davison's edition of Blair's "Grave," Alnwick, 1808. *Bewick Collector*, No. (231.). From Davison's Office, where the book was printed.

No. 1056, 1058. Cut on the title, and that on page 152 of Hodgson's "Picture of Newcastle," 1807 and 1812. *Bewick Collector*, No. (218.), (269.), etc. From Akenhead's Office, where the book was printed.

No. 1056 is also used at page 28 of "Splinters," &c., *Bewick Collector*, No. (477.), also printed at Akenhead's Office; and No. 1058 is used at page 97 of Hodgson's "Poems written at Lancaster," *Bewick Collector*, No. (224.), also printed at Akenhead's Office.

No. 1057, 1059, 1060. Illustrations of "The Repository of Select Literature," Alnwick, 1808. *Bewick Collector*, No. (232.). From Davison's Office, where the book was printed.

The other Illustrations of this popular book are used in Davison's editions of Burns, and other volumes.

No. 1061—1099. The Illustrations of the Poems of Burns, Alnwick, 1808. *Bewick Collector*, No. (230.), etc. From Davison's Office, where the book was printed.

There is hardly one of Davison's numerous publications which does not contain some specimens of the cuts of this famous book. They are in all respects worthy of this popularity, as both the illustrations to the poems as well as the ornamental vignettes are among the best productions of the artist. See note to No. 999—1010.

No. 1100—1114. Illustrations of "The Sportsman's Cabinet," 4to., London, 1803. *Bewick Collector* No. (185.). Purchased of Mr. H. G. Bohn, by whom a subsequent edition of the book was published.

No. 1104 is used on the title of Beckford's "Thoughts on Hunting," 8vo., London, 1810. *Bewick Collector*, No. (250.). Nos. 1111, 1112, 1113, 1114, are used in Lawrence's "History of the Horse," London, 1809, *Bewick Collector*, No. (234.). Nos. 1105 and 1106 are used at pages 195, 365, of "Time's Telescope for 1829," *Bewick Collector*, No. (5432.). And Nos. 1100—1114 are used in "The Sportsman's Repository," London, 1831, *Bewick Collector*, No. (3822.).

No. 1115. Frontispiece of Goldsmith's Poems, Alnwick, 1812. *Bewick Collector*, No. (271.). From Davison's Office, where the book was printed.

No. 1116. Frontispiece of "Crazy Jane," Alnwick, 1813. *Bewick Collector*, No. (276.). From Davison's Office, where the book was printed.

No. 1117—1125. Nine Cuts of Plants, from "Thornton's Herbal," 8vo., London, 1810. *Bewick Collector*, No. (253.). From Mr. H. G. Bohn.

I possess the whole series of two hundred and sixty-one blocks, but it has been considered unadvisable to impart to this volume so distinctively a scientific rather than artistic character, as would be attached to it by devoting the very considerable space requisite for their introduction in detail. The specimens give a very fair idea of the excellence of the entire series.

No. 1126—1253. Illustrations of "A Description of more than Three Hundred Animals," London, 1812. *Bewick Collector*, No. (4240.). From Mr. H. G. Bohn.

Many of these are really admirable cuts, and quite equal to those in the "Quadrupeds" and "British Birds." Some of them are used in Loudon's "Entertaining Naturalist," London, 1843, *Bewick Collector*, No. (5436.), printed and published by Mr. Bohn.

No. 1254. From Stephenson's Office.

„ 1255—1257. Cuts from a book on the "Art of Carving." From Stephenson's Office.

No. 1258—1264. The Illustrations of Warden's Spelling Book, Newcastle, 1812. *Bewick Collector*, No. (4235.). From Humble's Office, where the book was printed.

No. 1261 was probably done for a Bar bill. It was certainly used as such, and anterior to the date of the publication in which it here appears. See *Bewick Collector*, No. (2623.).

No. 1265. Frontispiece of the "History of Alnwick," Alnwick, 1813. *Bewick Collector*, No. (277.). From Mr. Blair, Bookseller, Alnwick.

No. 1266. Used in "Flowers of British Poetry," Newcastle, *Bewick Collector*, No. (281.); and in "Sams' Catalogue," Darlington, 1822. *Bewick Collector*, No. (442.). From Mr. Hall, Sunderland.

No. 1267—1283. The Illustrations of "The Poetical Works of Robert Ferguson," Alnwick, 1814. *Bewick Collector*, No. (305.). From Davison's Office, where the book was printed.

There are other and very beautiful illustrations in this book, but they have been given already among various groups. See note to No. 999—1010.

No. 1284—1306. Illustrations of "British Field Sports," London, 1818. *Bewick Collector*, No. (410.). From Mr. H. G. Bohn, by whom the last edition of the book was printed.

Nos. 1291, 1293, 1294, 1295, 1296, and 1306 are used in "The Sportsman's Calendar," 1818, *Bewick Collector*, No. (3807.), printed at the same Office. Nos. 1291, 1293, 1295, 1296, 1297, 1298, 1301, 1303, and 1304, are used in "The Sportsman's Repository," London, 1831, *Bewick Collector*, No. (3822.). Nos. 1296, 1300, and 1305, are used in pages 417, 92, and 147 of "Time's Telescope for 1829," *Bewick Collector*, No. (5432.).

No. 1307. Frontispiece of "The Tyne Side Minstrel," Gateshead, 1824. *Bewick Collector*, No. (459.). From Stephenson's Office, Gateshead, where the book was printed.

No. 1308. Statue of King Charles II., used in Sykes's Broadside, 1825, *Bewick Collector*, No. (479.), and in his "Account of the Statue," 1826, *Bewick Collector*, No. (479.). From Stephenson's Office.

No. 1309. Used at p. 84 of the "Sportsman's Calendar," London, 1818, *Bewick Collector*, No. (3807.); and at p. 44 of the "Sportsman's Repository," London, 1831, *Bewick Collector*, No. (3822.). From Mr. H. G. Bohn.

No. 1310. From Catnach's Office.

„ 1311. The Cut used in "The Battle of Floddon Field," 8vo., Newcastle, 1822. *Bewick Collector*, No. (377.). From Angus's Office, where the book was printed.

Used also at page 101 of the Catalogue of "The Thomas Bell Library," *Bewick Collector*, No. (4407.), and other works, *Bewick Collector*, No. (520.), &c., published long subsequently to the artist's death.

No. 1312—1314. Figures of Inscribed Stones. Done for Hodgson's "History of Northumberland." From Hodgson's Office.

No. 1315. Section of a Fortification. From Walker's Office, Newcastle.

No. 1316. Portrait of Dr. Johnson. Used by Sykes in most of his Publications. From Sykes's Office, the "Johnson's Head," Newcastle.

No. 1317. View of the Ruins of Newcastle Bridge. Used in Sykes' "Account of the Statue of Charles II.," *Bewick Collector*, No. (479.); and in Sykes's "Local Records," 1824, page 127. *Bewick Collector*, No. (5428.). From Stephenson's Office.

No. 1318. Ancient Punishments of Newcastle. Used in Sykes's "Local Records," p. 105. *Bewick Collector*, No. (5428.). From Mr. R. Robinson, Newcastle.

No. 1319. From Stephenson's Office.

„ 1320. On the title of Thompson's "Anecdotes," 1817, *Bewick Collector*, No. (4309.). From Mr. Dodd, Newcastle.

No. 1321. Statue of James II. Used in Sykes's Broadside, 1822, *Bewick Collector*, No. (479.), and in his "Local Records," page 66; *Bewick Collector*, (5428.). From Stephenson's Office.

No. 1322. On the title of Chicken's "Collier's Wedding," Newcastle, 1829; *Bewick Collector*, No. (391.). From Hodgson's Office, where the book was printed.

No. 1323. View of Hilton Castle. From "The Northern John Bull," Newcastle, 1830. *Bewick Collector*, No. (485.). From Davison's Office.

No. 1324. Panel in a House at Newcastle. Used at p. 28 of Sir C. Sharp's "Durham Knights and Burgesses," Durham, 1826; *Bewick Collector*, No. (4361.). From Stephenson's Office.

- No. 1325. From Hodgson's Office.
 „ 1326. Used at pages 101 and 141 of Fisher's
 "New English Tutor," Newcastle, 1774. *Bewick
 Collector*, No. (4029.). From Hodgson's Office.
 No. 1327. From Stephenson's Office.
 „ 1328. The Hilton Crest. From Sir C.
 Sharp's "Bishoprick Garland," London, 1834, page
 84. *Bewick Collector*, No. (490.). From Stephen-
 son's Office.
 No. 1329. Cut "Finis." Used at page 160 of
 Service's "Metrical Legends of Northumberland."
Bewick Collector, No. (489.), and others of Davi-
 son's publications. From Davison's Office, where
 the books were printed.
 No. 1330. "Travelling in the Snow." Used in
 Jackson's "History of Wood Engraving," London,
 1839, page 634. *Bewick Collector*, No. (4376.); in

"The Thomas Bell Library" Catalogue, Newcastle,
 1860. *Bewick Collector*, No. (4407.), p. 30; and at
 p. 14 of "The Snow Shrowd," Newcastle, 1845.
Bewick Collector, No. (505.). Given to me by T.
 H. Wilson, Esq.

- No. 1331. Fable Cut. From Newcastle.
 „ 1332. From Newcastle.
 „ 1333. From Newcastle.
 „ 1334. From Newcastle.
 „ 1335. Arms of Gateshead. Used by Mr.
 John Bell, in his privately printed titles to several
 of his Collections, *Bewick Collector*, No. (4918.), and
 in various Pamphlets. From Mr. Howe, Gateshead.
 No. 1336. Used at p. xvi. of "Figures in
 Rhymes," Newcastle, 1814. *Bewick Collector*, No.
 (304.). From Angus's Office.

[For other Book Illustrations, see Additions, No. 1803, and following.]

II.—CUTS FOR BROADSIDES.

- No. 1337. A Ship. From Humble's Office.
 „ 1338. A Ship. From Angus's Office.
 „ 1339. The Nativity. From Marshall's
 Office.
 Used in Christmas Carols and similar Broad-
 sides. *Bewick Col-
 lector*, Nos. (3280.), (3282.).
 No. 1340. From Stephenson's Office.
 Used on "An Account of an Awful and Afflicting Event." "W.
 Stephenson, Printer, Gateshead." *Bewick Collector*, No. (3279.).
 No. 1341, 1343. Moses and Christ. From
 Angus's Office.
 These are said to be by Thomas Bewick, and to have suggested
 the frontispiece of the "New Whole Duty of Man," and of other
 religious books, by various artists.
 No. 1342. From Marshall's Office.
 Used in Carols, &c. *Bewick Collector*, No. (3282.).
 No. 1344. From Marshall's Office.
 „ 1345. From Marshall's Office.
 Used at the head of "The Newgate Street Petition to Mr. Mayor."
 "Marshall, Printer, Newcastle." *Bewick Collector*, No. (3287.).
 No. 1346. From Marshall's Office.
 Used at the head of a popular Song. *Bewick Collector*, No. (3534.).
 No. 1347. From Marshall's Office.
 Used at the head of "Martin's Wonderful Prophecies." "Printed
 by J. Marshall, Newcastle." *Bewick Collector*, No. (3267.).

- No. 1348. From Fordyce's Office.
 Used at the head of "Full and Particular Account of the Shocking
 and Awful Death of Twelve Young Women." "Printed for Jones,
 by Fordyce, Newcastle." *Bewick Collector*, No. (3277.).
 No. 1349. The Lady's Race. From Stephenson's
 Office.
 No. 1350. Apparently a fragment of a Cut for
 "Execution" Broad-sides. From Hodgson's Office.
 No. 1351. A Fight with the Devil. From
 Fordyce's Office.
 Used at the head of a Satirical Broadside.
 No. 1352. The Devil pursuing a Horse-stealer.
 From Davison's Office, to which it appears to have
 come from Fordyce's Office.
 No. 1353. The Devil. From Fordyce's Office.
 Used at the head of "The Awful Visitation," &c. "Fordyce,
 Printer, 29, Sandhill." *Bewick Collector*, No. (3262.), &c.
 No. 1354. Figure of a Mangle. From Blair's
 Office, Morpeth.
 Used at the head of "The Family Accommodation Mangle."
 "Printed at the Shakespeare Press, by E. Humble and Son,
 Newcastle." *Bewick Collector*, No. (3257.).
 No. 1355. An Execution. From Mr. Ainsley,
 Durham.
 Used at the head of "Horrid Deed !!!" "Nov. 29th, 1799," "New-

castle-upon-Tyne: Printed by S. Hodgson." *Bewick Collector*, No. (3268.).

Done also for "Last Dying Speeches," and similar literature.

No. 1356. A Ship. From Hodgson's Office.

This and the following were used on Broadside Notices of "Ships for Sale," "Ships Sailing, &c.

No. 1357. A Ship. From Marshall's Office.

„ 1358. A Ship. From Blair's Office, Morpeth, to which it came from Davison's Office.

No. 1359. A Ship. From Mr. Hall, Sunderland.

No. 1360. A Ship. From Mr. Dodd, Newcastle.

No. 1361. A Ship. From Akenhead's Office.

„ 1362. A Ship. From Akenhead's Office.

„ 1363. A Ship. From Marshall's Office.

„ 1364. A Ship. From Walker's Office, Durham.

No. 1365. A Ship. From Walker's Office, Durham.

No. 1366. A Ship. From Akenhead's Office.

„ 1367. A Ship. From Mr. Hewitson, South Shields.

No. 1368. A Ship. From Mr. Henderson, North Shields.

No. 1369. A Ship. From Mr. Dodd, Newcastle.

No. 1370. A Ship. From Mr. Hall, Sunderland.

No. 1371. A Ship. From Akenhead's Office.

„ 1372. A Ship. From South Shields.

„ 1373. A Shipwreck. From Stephenson's Office, Gateshead.

Used at the head of a Shipwreck Broadside, "Stephenson, Printer." *Bewick Collector*, No. (3261.).

No. 1374. A Ship. From Marshall's Office.

„ 1375. A Gun-boat. From Akenhead's Office.

No. 1376. A Gun-boat. From Akenhead's Office.

No. 1377. Horse and Groom. From Akenhead's Office.

This and the following were used for broadside notices of Horse Sales, &c.

No. 1378. Horse and Groom. From Marshall's Office.

No. 1379. From Mr. Hewitson, South Shields.

„ 1380. From Bewick's Office.

„ 1381. From Walker's Office, Durham.

„ 1382. From Humble's Office.

„ 1383. From York.

„ 1384. From Bewick's Office.

„ 1385. From Humble's Office.

„ 1386. From York.

„ 1387. Lord Durham's Monument. From Gateshead.

[See also Nos. 833, 1308, and 1321.]

[I have other Cuts for Broadside, believed to be by Thomas Bewick, but they are more or less objectionable.]

III.—ROYAL ARMS OF ENGLAND.

No. 1388. Royal Arms. From Atkinson's Office, Monkwearmouth.

No. 1389. Royal Arms. From Davison's Office.

„ 1390. Royal Arms. From Humble's Office.

„ 1391. Royal Arms. From Davison's Office.

„ 1392. Royal Arms. From Walker's Office, Durham.

No. 1393. Royal Arms. From Mr. Pruddah, Hexham.

No. 1394. Royal Arms. From Mr. Dodd, Newcastle.

No. 1395. Royal Arms. From Humble's Office.

„ 1396. Royal Arms. From Humble's Office.

„ 1397. Royal Arms. From Mr. Dodd, Newcastle.

No. 1398. Royal Arms. From Hodgson's Office.

No. 1399. Royal Arms. From Mr. Hewitson, South Shields.

No. 1400. Royal Arms. From Akenhead's Office.

No. 1401. Royal Arms. From Mr. Hewitson, South Shields.

No. 1402. Royal Arms. From Humble's Office.

„ 1403. Royal Arms. From Humble's Office.

„ 1405. Royal Arms. From Bewick's Office.

IV.—ARMS OF NEWCASTLE, &c.

No. 1404. Arms of Newcastle. From Humble's Office.

No. 1406. A Thistle. From Walker's Office, Newcastle.

No. 1407. Arms of Newcastle. From Mr. Robinson, Newcastle.

No. 1408. Arms of Newcastle. From Akenhead's Office.

No. 1409. Arms of Newcastle. From Humble's Office.

No. 1410. Arms of Newcastle. From Akenhead's Office.

No. 1411. Arms of Newcastle. From Akenhead's Office.

V.—NEWSPAPER CUTS.

No. 1412. Heading of the "Newcastle Courant." I have to thank the Messrs. Blackwell and Rutherford, at that time proprietors of this old and celebrated newspaper, for this most noble and interesting series of cuts. They were successively engraved, as each was injured or considered to be worn out.

It hardly needs to be stated that the later cuts of the series are not by Thomas Bewick. His work apparently ends with No. 1420. But the whole series is so interesting, as indicating the mind of the artist, as well as the marked inferiority of the work after the decease of the great engraver, that I am tempted to offer it to the connoisseur as a study of no little value.

I have endeavoured, by attention to their variety of style, to arrange them in chronological order, but, from want of a perfect file of the Newspaper, it is more than probable that some are misplaced.

No. 1412 was used in the "Courant" in the year 1801, and for Mr. Blackwell's invoices during many years subsequent to that date.

No. 1413. Heading of the "Newcastle Courant."

This was used in the year 1803, but how long before or after that date I have no means of discovering.

No. 1414. Heading of the "Newcastle Courant."

„ 1415. Heading of the "Newcastle Courant."

„ 1416. Heading of the "Newcastle Courant."

„ 1417. Heading of the "Newcastle Courant."

No. 1418. Heading of the "Newcastle Courant." A fragment.

Used during the autumn of 1809, but then cracked as the fragment indicates.

No. 1419. Heading of the "Newcastle Courant."

First used in the "Courant" on Saturday, July 30, 1825, and thence to the end of 1829.

No. 1420. Heading of the "Newcastle Courant."

It would appear that this was first used in the early part of the year 1830.

No. 1421. Heading of the "Newcastle Courant."

„ 1422. Heading of the "Newcastle Courant."

„ 1423. Heading of the "Newcastle Courant."

„ 1424. Heading of the "Newcastle Courant."

„ 1425. Heading of the "Newcastle Courant."

„ 1426. Heading of the "Newcastle Courant."

„ 1427. Heading of the "Newcastle Advertiser." From Humble's Office.

This was first used on Saturday, March 9th, 1793.

No. 1428. Heading of the "Kendal Mercury." From Messrs. Lee and Bell, proprietors of that Newspaper.

It was done about the year 1818, and was much valued until disused many years ago.

No. 1429. Heading of the "Newcastle Advertiser." From Clark's Office, Newcastle.

It was used, as appears by some copies of the newspaper in my possession, in the years 1789, 1792, and 1793, but I have no means of discovering how much earlier or later than those dates.

No. 1430. Heading of a Newspaper. From Hodgson's Office.

No. 1431. Figure of Fame. From Walker's Office, Durham.

No. 1432. A Courier. From Stephenson's Office.

No. 1433. A Courier. From Stephenson's Office.

No. 1434. A Courier. From Stephenson's Office.

No. 1435. Figure of Fame. From Walker's Office, Durham.

No. 1436. Figure of Fame. From Walker's Office, Newcastle.

Used in the year 1795 in the "Newcastle Advertiser."

No. 1437. Figure of Mercury. From Mitchell's Office, Newcastle.

No. 1438. Figure of Fame. From Clark's Office, and subsequently from Mr. Rutland, Newcastle.

Used at the head of "The Conjurors and Brand." "Newcastle-upon-Tyne: Printed by Matthew Brown, in the Flesh-market." *Bewick Collector*, No. (3259.).

Used also at p. 65 of Mr. Rutland's reprint of "A Collection of Right Merrie Garlands for North Country Anglers," Newcastle, 1864. *Bewick Collector*, No. (530.).

No. 1439. Figure of Mercury. From Mitchell's Office, Newcastle.

No. 1440. Figure of Mercury. From Mr. Harrison, North Shields.

No. 1441. Fighting Cocks. From Whitehaven. Used in the "Cumberland Pacquet" newspaper at an early period.

No. 1442. Fighting Cocks. From Walker's Office, Newcastle.

No. 1443. Fighting Cocks. From Akenhead's Office.

Used in the "Newcastle Chronicle" from 1789 to 1811, and probably both before and afterwards.

No. 1444. Figure of Britannia. From Whitehaven.

Used from an early period in the "Cumberland Pacquet" newspaper.

No. 1445. For "Stolen or Strayed" Advertisements. From Humble's Office.

Used in the "Newcastle Advertiser" in 1791, 1793, 1795, &c.

No. 1446. For "Stolen or Strayed" Advertisements. From Walker's Office, Newcastle.

Used in the "Newcastle Advertiser" in 1795.

No. 1447. Figure of Justice. From Angus's Office, Newcastle.

No. 1448. A Pointer. For Coursing Advertisements. From Humble's Office.

No. 1449. A House. For Selling or Letting Advertisements. From Walker's Office.

No. 1450. A Ship, for Voyage Advertisements, &c. From Walker's Office.

No. 1451. A Ship. From Walker's Office.

„ 1452. A Ship. From Akenhead's Office.

Used in the "Newcastle Chronicle" in 1789.

No. 1453. A Ship. From Akenhead's Office.

„ 1454. Cut for Notices of Royal Funerals. From Whitehaven. Used in the "Cumberland Pacquet" newspaper.

No. 1455. Cut for Notices of Royal Funerals. From Akenhead's Office.

No. 1456. A Ship. From Hodgson's Office.

Used in the "Newcastle Chronicle" in 1789.

VI.—CUTS FOR BOOK-PLATES.

No. 1457. Mr. Matthew Anderson's Book-Plate. Tyne-side scene. From Humble's Office.

No. 1458. The Hon. Horace Walpole's Book-Plate. View of Strawberry Hill. From Mr. Dodd, Newcastle.

No. 1459. Mr. Sanders' Book-Plate. Ruins. From Mr. Dodd, Newcastle.

No. 1460. Mr. Brockett's Book-Plate. A Ruined Norman Doorway. From Mr. Dodd, Newcastle.

This is frequently to be found on the titles of Mr. Brockett's publications. See *Bewick Collector*, No. (353.), (363.), (372.), &c.

No. 1461. Mr. Brockett's Book-Plate. A copy of the former. From Miss Bewick, through Mr. Robinson, Newcastle.

No. 1462. Cut for a Book-Plate. From Miss Bewick.

No. 1463. Cut for a Book-Plate. From For-dyce's Office.

Afterwards used for heads of ballads, &c.

No. 1464. Cut for a Book-Plate. From Miss Bewick.

No. 1465—1467. From Humble's Office.

„ 1468. Cut for a Book-Plate. From Cat-nach's Office.

No. 1469. Cut for a Book-Plate. From Miss Bewick.

No. 1470. From Hodgson's Office.

„ 1471. Arms of Eton College. From Hodg-son's Office.

No. 1472. From Catnach's Office.

„ 1473. From Mr. Hewitson, South Shields.

„ 1474. From Marshall's Office.
Unfortunately printed upside-down.

No. 1475. From Stephenson's Office.

„ 1476. Arms of Trevelyan. From Miss Bewick.

No. 1477. Arms of Viscount Galway. From Catnach's Office.

VII.—CUTS FOR EXHIBITIONS.

No. 1478. "Theatre, North Shields." From Mr. Henderson, North Shields.

No. 1479. Circus Cut. From Walker's Office, Newcastle.

No. 1480. Circus Cut. "T B" in monogram. For this cut I have to thank the kindness of Mr. Sachs, the well-known wood engraver.

Executed by Thomas Bewick, during his early residence in London.

No. 1481. Balloon Newspaper Cut. From Akenhead's Office.

No. 1482. Circus Cut. From Walker's Office, Newcastle.

"When Jones opened out the Circus in the Forth, in 1789, there were clever cuts of horsemanship for the head of the Advertisements." MS. note of the late Mr. John Bell.

No. 1483. Balloon Cut. From Walker's Office, Durham.

No. 1484. Balloon Cut. From Mitchell's Office.

Used in the "Newcastle Advertiser" in 1814.

No. 1485. Balloon Cut. From Catnach's Office.

„ 1486. The Cock-Pit. From Humble's Office.

No. 1487. Fighting Cocks. From Mr. Robin-son, Newcastle.

No. 1488. Fighting Cocks. From Hodgson's Office.

No. 1489. Fighting Cocks. From Stephenson's Office.

No. 1490. Fighting Cocks. From Mr. Robert-son, Durham.

No. 1491. Fighting Cocks. From Stephenson's Office.

No. 1492. Fighting Cocks. From Walker's Office, Durham.

No. 1493. Fighting Cocks. From Mr. Robin-son, Newcastle.

No. 1494. Fighting Cocks. From Atkinson's Office, Monkwearmouth.

No. 1495. Fighting Cocks. From Kendal.

„ 1496. Fighting Cocks. From Mr. Watson Chapman, York.

No. 1497. Fighting Cocks. From Soulby's Office, Penrith.

No. 1498. Fighting Cocks. From Kendal.

„ 1499. Fighting Cocks. From Walker's Office, Durham.

Previously in Mitchell's Office.

No. 1500. Fighting Cocks. From Mr. Hender-son, North Shields.

No. 1501. Fighting Cocks. From Stephenson's Office.

VIII.—RACING CUTS.

No. 1502. Racing Cut. From Mr. Robertson, Durham.

Older than Bewick.

No. 1503. Racing Cut. From Marshall's Office.

„ 1504. Racing Cut. From a friend at Durham.

Said to have been one of the first efforts of Thomas Bewick, in a line in which he was afterwards unrivalled.

No. 1505. Racing Cut. From Whitehaven.

„ 1506. Racing Cut. From Mr. Ainsley, Durham.

No. 1507. Racing Cut. From Humble's Office.

Used on a Broadside. See *Bewick Collector*, No. (4978.).

No. 1508. Racing Cut. From Mr. Watson Chapman, York.

Used on a Broadside. "C. Croshaw, Printer, Copper-gate, York." *Bewick Collector*, No. (4979.).

No. 1509. Racing Cut. From Fordyce's Office.

„ 1510. Racing Cut. From Mr. Robinson, Newcastle.

No. 1511. Racing Cut. From Soulby's Office, Penrith.

No. 1512. Racing Cut. From Stephenson's Office. Formerly in Angus's Office.

Used at the head of the List of Running Horses, "on the Town-Moor, Newcastle upon Tyne, June, 1810;" "Bill's Moor, near Elsdon, 23rd May, 1814;" "George Angus, Printer, Side, Newcastle;" "Newcastle Races, June, 1814;" "Newcastle Races, 1816," "G. Angus, Printer, Side, Newcastle;" "Newcastle Races, 1822," "G. Angus, Printer, Newcastle;" "Newcastle Races, 1824;" and doubtless on many others. *Bewick Collector*, No. (2284.).

The block has been cracked as it now appears, at least since the year 1810, as my earliest impression shows it distinctly. It is a most interesting relic, and, like that of many others in this Catalogue, its preservation is a marvel.

No. 1513. Racing Cut. From Stephenson's Office. Formerly in Angus's Office.

Used at the head of "List of Horses, &c., Entered to run on the Town Moor, Newcastle Upon Tyne, in June, 1804," "M. Angus and Son, Printers, Newcastle upon Tyne;" "entered to run on the Town Moor, Newcastle upon Tyne, in June, 1810;" "Willington

Races, May 27th, 1817." "Printed by E. Humble, Mosley-Street, Newcastle;" "Newcastle Races, 1821;" "Newcastle Races, 1822." "G. Angus, Printer, Newcastle;" "Newcastle Races, 1823." "G. Angus, Printer, Newcastle." *Bewick Collector*, No. (2287.).

The interest of the present is similar to that of the last, as is the wonder of its preservation.

No. 1514. Racing Cut. From Mr. Hall, Sunderland.

No. 1515. Racing Cut. From Mr. Hewitson, South Shields.

See the *Bewick Collector*, Nos. (2294.), (3644.).

No. 1516. Racing Cut. From Mr. Pruddah, Hexham.

No. 1517. Racing Cut. From Mr. Hewitson, South Shields.

Used at the head of "Car-Hamilton Races, 6th of June, 1803." "K. Anderson, Printer, Side, Newcastle;" "Stanhope Races, 1812." "K. Anderson, Printer, Newcastle."

No. 1518. Racing Cut. From a gentleman at Newcastle.

No. 1519. Racing Cut. From Mr. Robertson, Durham.

No. 1520. Racing Cut. From Mr. Ainsley, Durham.

No. 1521. Racing Cut. From Soulby's Office, Penrith.

Used on "Walldridge-Fell Races," n. d. *Bewick Collector*, No. (2306.).

No. 1522. Racing Cut. From Davison's Office.

Used on "Newcastle Meeting," n. d. *Bewick Collector*, No. (2320.).

No. 1523. Cut for some Royal Reception? From Angus's Office.

No. 1524, 1526. Two clever Cuts from a series of "Cries." From Mr. Dodd, Newcastle.

No. 1525. Prince of Wales' Plume. From Akenhead's Office.

A most beautiful representation of the form and texture of the ostrich feather.

IX.—CUTS FOR SOCIETIES AND COMPANIES.

No. 1527. "British Fire Office." Newspaper Cut. From Walker's Office, Newcastle.

Used in the Newcastle papers in 1801, &c.

No. 1528. Albion Life and Fire Insurance Company. Newspaper Cut. From Walker's Office, Newcastle.

No. 1529. St. George and the Dragon. Newspaper Cut. Probably done for the same Company. From Mr. Robinson, Newcastle.

No. 1530. "Clerk of the Peace." Durham. Done for County Notices. From Mr. Hewitson, South Shields.

No. 1531. Done for some Durham Society. Newspaper Cut. From Akenhead's Office.

No. 1532. Done for some Durham Society. Newspaper Cut. From Whitehaven.

No. 1533. Eagle Insurance Company. Newspaper Cut. From Akenhead's Office.

No. 1534. Newcastle Royal Exchange Assurance Office. Newspaper Cut. From Humble's Office.

It appears in the "Newcastle Advertiser" in 1801 and 1803.

In affixing these dates to the use of various newspaper cuts, it must be remembered that I give them solely on the authority of such copies of the papers as are in my possession. They are, therefore, simply announcements of the period at which the cuts were in use, and not of the duration of that period. Many of them were, no doubt, employed long before, and long after, the dates specified.

No. 1535. Newcastle Royal Exchange Assurance Society. Newspaper Cut. From Walker's Office, Newcastle.

Used in the "Newcastle Chronicle" in 1806, 1807 and 1814.

No. 1536. Newcastle Royal Exchange Assurance Society. Newspaper Cut. From Hodgson's Office.

No. 1537. Freemason's Cut. From Akenhead's Office.

No. 1538. Forester's Cut. From Mr. Harrison, North Shields.

No. 1539. Freemason's Cut. From Mr. Prud-dah, Hexham.

No. 1540. Newcastle Fire Office. Newspaper Cut. From Humble's Office.

No. 1541. Newcastle Fire Office. Newspaper Cut. From Hodgson's Office.

Used in the "Newcastle Chronicle" in 1790, 1791, 1792, and 1795, &c.

Used also on the title of "An Account of the Great Flood, &c.," Newcastle, 1816. *Bewick Collector*, No. (345.).

No. 1542. Newcastle Fire Office. Newspaper Cut. From Humble's Office.

Used in the "Newcastle Advertiser" in 1810.

No. 1543. Newcastle Fire Office. For this fine specimen of Bewick's skill I have to thank the generosity of a friend at Newcastle.

"The Woodcut by Bewick for the Newcastle Fire Office was first used by that company on the 24th of June, 1817, at the head of

their sheet, entitled 'Proposals from the Newcastle-upon-Tyne Fire Office,' which sheet they used to wrap up or enclose the 'Policy of Insurance' when it was sent to the insured. It was not used at the head of the policies until ten years afterwards." From a letter of the late Mr. John Bell. See further in my note to this article. *Bewick Collector*, No. (2150.).

The cut was disused on the union of the Office with the North British and Mercantile Insurance Company, and was then given by the Directors to a friend of mine in Newcastle, from whom, as above stated, it passed into my possession.

No. 1544. Newcastle Fire Office. Newspaper Cut. From Mr. Robinson, Newcastle.

No. 1545. Newcastle Fire Office. Newspaper Cut. From Mr. Robinson, Newcastle.

Used in the "Newcastle Chronicle" in 1815.

No. 1546. Newcastle Fire Office. Policy Cut. Given me by the gentleman mentioned above.

No. 1547. Cheap Flour Society. From Hodgson's Office.

"In 1795, when corn and flour were so dear in Newcastle, a very respectable Society was founded by the gentry here to supply the poor with cheap bread. They got Bewick to engrave this beautiful cut for their manifestoes, but it was hardly ever used, and I do not know of more than one impression." From a letter of the late Mr. W. Garret.

No. 1548. Seal of the Clerk of the Peace for the "County of Northumberland." Used for County Notices. From Walker's Office, Newcastle.

No. 1549. Newcastle-upon-Tyne Grand Social Unity. From Newcastle's Office.

Said to be by John Bewick, and an admirable specimen of his work.

No. 1550. "Lottery Office." Newspaper Cut. From Humble's Office.

Used in the "Newcastle Chronicle" in 1790, 1791, 1792, &c., and in the "Newcastle Advertiser" in 1792.

No. 1551. "Lottery Office." Newspaper Cut. From Walker's Office, Newcastle.

Used, and, it is said, for the first time, in "Whitehead's Newcastle and Gateshead Directory," 1790. *Bewick Collector*, No. (42.), as an advertisement of Fettes and Watson, Union Street, the State Lottery Office Keepers in Newcastle. It is also used in the "Newcastle Courant" in 1790, 1791, 1792, &c.

No. 1552. Newcastle Pitt Club. Used on the Notices and Reports of the Club until its dissolution. From a gentleman of Newcastle.

I have copies of Reports wherein it is used from 1815 to 1823.

No. 1553. Figure of Hope, for some Marine Society. From Humble's Office.

This is used at page viii. of "The Life of John Thompson," Newcastle, 1810. *Bewick Collector*, No. (259.), &c.

No. 1554. Figure of Hope. From Stephenson's Office.

No. 1555. Northumberland Life Boat. Storm

off Tynemouth. Given me by a gentleman of North Shields.

Used at the head of various papers connected with the Life Boat Society.

No. 1556. Figure of Hope. From Walker's Office, Durham.

No. 1557. Figure of Hope. From Mr. Dodd, Newcastle.

No. 1558. Newcastle Waltonian Club. Used on their Reports. For this most beautiful cut I have to thank a gentleman of Newcastle.

It is used, also, on the title of Mitchell's Essay "On the Pleasure and Utility of Angling," Newcastle, 1824. *Bewick Collector*, No. (384).

No. 1559. Gateshead Parish Boundary Token. From Mr. Brockett, Gateshead.

No. 1560. From Hodgson's Office.

„ 1561. Phoenix Fire Office. Newspaper Cut. From Humble's Office.

Used in the "Newcastle Courant" in 1790, 1791, 1796, and 1797; and in the "Newcastle Chronicle" in 1805 and 1806.

No. 1562. Phoenix Fire Office. Newspaper Cut. From Catnach's Office.

No. 1563. Union Lodge. Bought in London.

„ 1564. Phoenix Fire Office. Newspaper Cut. From Humble's Office.

No. 1565. Gateshead Merit Token. From Stephenson's Office.

No. 1566. Bought in London.

No. 1567. Sun Fire Office. Newspaper Cut. From Whitehaven.

No. 1568. Sun Fire Office. Newspaper Cut. From Walker's Office, Newcastle.

Used for many years in the "Newcastle Advertiser."

No. 1569. From Humble's Office.

„ 1570. From Walker's Office, Newcastle.

„ 1571. From Stephenson's Office.

„ 1572. St. Bees Hunt. Newspaper Cut. From Whitehaven.

Used in the "Cumberland Pacquet" Newspaper in October, 1819, and doubtless long before that date.

No. 1573. From Hodgson's Office.

„ 1574. Yorkshire Tontine Society. From Walker's Office, Durham.

A very similar cut, but not the same, is used in the "Newcastle Chronicle" in 1790.

No. 1575. Woolcomber's Company. From Humble's Office.

No. 1576. Woolcomber's Company. From Catnach's Office.

No. 1577. Arms of Spain. From Hodgson's Office.

X.—CUTS FOR TRADESMEN'S SHOP CARDS, INVOICE HEADS, NEWSPAPER ADVERTISEMENTS, &c.

No. 1578. Blacking Maker's Newspaper Cut. From Whitehaven.

No. 1579. Blacking Maker's Newspaper Cut. From Hodgson's Office.

No. 1580. Blacking Maker's Newspaper Cut. Done for Mr. Turner, of Newcastle. From Mr. Robertson, Durham.

No. 1581. Auctioneer's Newspaper Cut. From Hodgson's Office.

No. 1582. Mr. William Anderson's, Auctioneer's, Newspaper Cut. From Walker's Office, Durham.

Used in the "Newcastle Chronicle" in 1804.

Formerly in Mitchell's Office.

No. 1583. Mr. Samuel Mowbray's, Auctioneer's,

Newspaper Cut. From South Shields.

Used in the "Newcastle Chronicle" in 1812.

No. 1584. Auctioneer's Newspaper Cut. From Whitehaven.

No. 1585. Auctioneer's Newspaper Cut. From Walker's Office, Durham.

Formerly in Mitchell's Office.

No. 1586. Auctioneer's Newspaper Cut. From Newcastle.

No. 1587. Breeches Maker's Cut. From Angus's Office.

No. 1588. Mr. Graham's Cut. From Mr. Pike, Alnwick.

Mr. Graham was a printer at Alnwick, at whose death this very beautiful block came into Davison's Office, and from thence was purchased by Mr. Pike.

No. 1589. Mr. Catnach's Cut. From Catnach's Office.

Said to have been drawn by Thurston, and engraved by Thomas Bewick.

Mr. Catnach was the well-known printer and publisher at Alnwick, at Newcastle, and subsequently in London.

No. 1590. Cut done for Joseph Barber, Bookseller and Stationer, Amen Corner, Newcastle.

This was one of Thomas Bewick's earliest productions in this department, having been done about the year 1779 or 1780. It was highly prized by its successive owners for a long series of years.

"Joseph Barber," wrote Mr. John Bell to me in 1850, "who got Bewick to engrave this beautiful cut as a border to a shop-card, died in June or July, 1781. The cut was then used for printing shop-cards by his son Martin Barber. He shortly after disposed of his stock to Edward Humble, who took down the old sign (for then all shopkeepers had signs) of the Duke of Cumberland's Head, and put up Pope, the Poet's Head. Thus he continued for some time, and then took Roddam, of North Shields, into partnership, and removed thither, when this woodcut was the border of the shop-card of 'Humble and Roddam's Circulating Library, Near the Post Office, North Shields,' which removing, the cut had the word 'Old' printed in, and read 'Near the Old Post Office, North Shields.' Roddam died, and Humble returned to Newcastle; and, on the formation of Mosley Street, opened out the corner shop of Mosley and Dean Streets, with the sign of 'The Shakespere's Head.' The cut was then out of sight for some time, when I found it in the possession Mr. Rewcastle, a printer, in Dean Street, who used it for printing tea-papers, for petty tea-dealers to wrap their tea in."

A fortunate circumstance put me in possession, some years ago, of a clue to the original block, after it had been thus lost sight of for a number of years. I pursued it from place to place, until, in a small printing office in an obscure and remote Northumberland town, I found it, broken into several pieces, and among a mass of fragments of other wood blocks which had been purchased of Mr. Rewcastle on his retirement from business. After its many vicissitudes, and the constant dangers to which for the last sixty years it had been exposed, the search had almost become hopeless, and the joy of the discovery was proportionately great. Without disparagement of any others, the cut may be considered, alike from the period of its execution, its varied fortunes and its intrinsic merit, to hold a foremost rank among our artist's productions.

No. 1591—1593. "T S" in reversed cypher. Cuts done for Thomas Slack, Bookseller, Newcastle. From Hodgson's Office.

No. 1594. Cut done for Mr. William Thompson, Printer and Publisher, Newcastle.

This very beautiful cut is used on the title of "The Life of John Howard," Newcastle, 1790. *Bewick Collector*, No. (4058.), printed by Thompson.

No. 1595. Cut done for J. Catnach, Printer and Publisher. From Catnach's Office.

No. 1596—1600. Cuts done for Mr. Harris, successor to Mr. Newbery, St. Paul's Churchyard. From Messrs. Griffith and Farran, successors to Mr. Harris.

These old relics of the celebrated House, from which emanated so many and well-known publications, have a special interest apart from the artistic ability which they display.

No. 1601, 1602. Bookseller's and Stationer's Cuts. From Humble's Office.

No. 1603. Printer's Cut. From Stephenson's Office.

No. 1604. Printer's Cut. From Soulby's Office, Penrith.

No. 1605. Chemist's Newspaper Cut. From Humble's Office.

No. 1606. Carrier's Cut. From Walker's Office, Durham.

No. 1607. Carrier's Cut. From Fordyce's Office.

No. 1608. Carrier's Cut. From Marshall's Office.

No. 1609. Omnibus Proprietor's Newspaper Cut. From Hodgson's Office.

No. 1610. Stage Coach Proprietor's Newspaper Cut. From Whitehaven.

No. 1611. Chemist's Cut. "Dr. Patrick Anderson." From Humble's Office.

No. 1612. Chemist's Cut. From Humble's Office.

No. 1613. Chemist's Cut. "Dr. Patrick Anderson." Newspaper Cut. From Hodgson's Office.

No. 1614. Chemist's Cut. "Dr. Patrick Anderson." Newspaper Cut. From Whitehaven.

No. 1615. "Glauber." Chemist's Cut. From Humble's Office.

No. 1616. Chemist's Cut. "Dr. Boerhave's Pills." From Hodgson's Office.

No. 1617. Mr. Bray's, Chemist's, Cut. From Humble's Office.

No. 1618. Chemist's Cut. From Akenhead's Office.

No. 1619. Chemist's Newspaper Cut. From Humble's Office.

No. 1620. Chemist's Newspaper Cut. From Catnach's Office.

No. 1621. Chemist's Cut. Cure for Toothache. From Whitehaven.

No. 1622. Chemist's Cut. From Mr. Dodd, Newcastle.

No. 1623. "Smelling Medicine. T S" Newspaper Cut. Done for Thomas Saint, Bookseller, Newcastle. From Walker's Office, Newcastle.

- No. 1624. Jackson's Tooth Powder. Newspaper Cut. From Hodgson's Office.
- No. 1625. "Original Daffy's Elixir." Newspaper Cut. From Humble's Office.
- No. 1626. "Smelling Medicine R B" Newspaper Cut. From Humble's Office.
- No. 1627. "Anodyne Necklace." Newspaper Cut. From Hodgson's Office.
- No. 1628. Cutler's Cut. From Walker's Office, Durham.
- No. 1629, 1630. Clogger's Newspaper Cuts. From Walker's Office, Newcastle.
- No. 1631. Gardener's Newspaper Cut. From Fordyce's Office.
- No. 1632. Florist's Newspaper Cut. From Walker's Office, Newcastle.
- No. 1633. Florist's Newspaper Cut. From Humble's Office.
- No. 1634. Currier's Cut. From Stephenson's Office.
- No. 1635. Grocer's Newspaper Cut. Done for Mr. Thomas Gibson. From Angus's Office.
Used in the "Newcastle Advertiser" in 1793.
- No. 1636. Grocer's Cut. From Hodgson's Office.
- No. 1637. Grocer's Cut. "James' East India Tea Warehouse." From Hodgson's Office.
- No. 1638. Grocer's Cut. "Davidson, Grocer & Tea-dealer, Side, Newcastle." From Angus's Office.
- No. 1639. Grocer's Cut. From Walker's Office, Newcastle.
- No. 1640. Grocer's Cut. From Walker's Office, Newcastle.
- No. 1641. Grocer's Cut. From Mr. Howe, Gateshead.
- No. 1642. Grocer's Cut, "George Jefferson." From Walker's Office, Newcastle.
- No. 1643. Messrs. Walker and Featherston's, Grocer's, Cut. From Hodgson's Office.
Used on an invoice, dated February 24, 1816.
- No. 1644. Grocer's Cut. From Angus's Office.
- „ 1645. Grocer's Newspaper Cut. From Humble's Office.
- No. 1646. Grocer's Cut. From Marshall's Office.
- No. 1647. Grocer's Cut. Done for Mr. Matthew Harrison. View of the Custom House. From Walker's Office, Newcastle.
Used in the "Newcastle Courant" in 1787.
- No. 1648. Grocer's Cut. From Messrs. Griffith and Farran.
- No. 1649. Grocer's Cut. From Marshall's Office.
- No. 1650. Grocer's Cut. From Fordyce's Office.
- No. 1651. Grocer's Cut. From Mr. Ainsley, Durham.
- No. 1652. Grocer's Cut. From Catnach's Office.
- No. 1653. Grocer's Cut. From Messrs. Vint and Carr, Sunderland.
- No. 1654. Gun Maker's Cut. Done for Mr. W. D. Noad, Gunmaker, of Morpeth, about the year 1810, and purchased from his son.
- No. 1655. Ironmonger's Newspaper Cut. From Humble's Office.
- No. 1656. Ironmonger's Newspaper Cut. Done for Mr. J. Marshall Mather. From Walker's Office, Newcastle.
"A very well executed Anchor and Key was done in 1791, for John Marshall Mather, hardwareman, in Dean Street." MS. note of the late Mr. John Bell.
Used in the "Newcastle Courant" in 1791 and 1792; in the "Newcastle Chronicle" in 1791, 1792; and in the "Newcastle Advertiser" in 1792 and 1793.
- No. 1657. Ironmonger's Cut. From Marshall's Office.
- No. 1658. Ironmonger's Cut. From Hargrove's Office, Knaresborough.
- No. 1659. Hairdresser's Newspaper Cut. From Humble's Office.
Used for the advertisements of Mr. Parsons, Newcastle.
- No. 1660. Silversmith's Cut. From Catnach's Office.
- No. 1661. Linendraper's Newspaper Cut. From Walker's Office, Newcastle.
Used for the advertisements of Messrs. Thompson and Robinson.
- No. 1662. Linendraper's Newspaper Cut. From Walker's Office, Durham.
Used for the advertisements of Messrs. Thompson and Robinson, in the "Newcastle Advertiser" in 1804.
- No. 1663. Linendraper's Newspaper Cut. From Hodgson's Office.
Used for the advertisements of J. and W. Middleton, and of J. L. Bird, in the "Newcastle Chronicle" in 1790.

No. 1664. Linen-draper's Newspaper Cut. From Hodgson's Office.

No. 1665. Corn Extractor's Cut. Done for Mr. E. Braham. Newspaper Cut. From Angus's Office.

Used in the "Newcastle Advertiser" in 1793.

No. 1666. Oculist's Cut. Done for Dr. de Bello. From Walker's Office, Newcastle.

Used in the "Newcastle Courant" in 1791.

No. 1667. Laundress's Cut. From Hodgson's Office.

No. 1668. Shipwright's Cut. From Walker's Office, Durham.

No. 1669. Optician's Newspaper Cut. From Humble's Office.

No. 1670, 1671. Scalemaker's Newspaper Cuts. From Akenhead's Office.

No. 1672. Tobacconist's Cut. From Marshall's Office.

No. 1673. Tobacconist's Cut. From Mr. Robinson, Newcastle.

No. 1674. Tobacconist's Cut. From Mr. Harrison, North Shields.

No. 1675. Tobacconist's Cut. From Stephenson's Office.

No. 1676. Tobacconist's Cut. From Newcastle's Office.

No. 1677. Tobacconist's Cut. From Fordyce's Office.

No. 1678. Tobacconist's Cut. From Stephenson's Office.

No. 1679. Tobacconist's Cut. From Mr. Howe, Gateshead.

No. 1680. Tobacconist's Cut. From Mr. Ainsley, Durham.

No. 1681. Tobacconist's Cut. From Stephenson's Office.

No. 1682. Tobacconist's Cut. From Soulby's Office, Penrith.

No. 1683. Tobacconist's Cut. From Fordyce's Office.

No. 1684, 1685. Tobacconist's Cuts. From Stephenson's Office.

No. 1686. Water-Carrier's Cut. From Atkinson's Office, Monkwearmouth.

No. 1687. Tobacconist's Cut. From Akenhead's Office.

No. 1688. Tobacconist's Cut. From Whitehaven.

No. 1689. Upholsterer's Cut. Done for Mr. John Dobson. From Akenhead's Office.

Used in the "Newcastle Advertiser" in 1792 and 1793.

No. 1690. Upholsterer's Cut. From Humble's Office.

No. 1691. Upholsterer's Cut. From Catnach's Office.

No. 1692. Upholsterer's Cut. From Humble's Office.

Used in the advertisements of Mr. Thomas Eden, in the "Newcastle Chronicle" in 1791, the "Newcastle Courant" in 1791, and the "Newcastle Advertiser" in 1792.

No. 1693. Upholsterer's Cut. From Akenhead's Office.

No. 1694. Wax-chandler's Cut. From Humble's Office.

No. 1695. Mr. Bowes' Cut, Bridge Foot, Newcastle. From Mr. Harrison, North Shields.

No. 1696. Wool-stapler's Cut. From Mr. May, Taunton.

No. 1697. Woollen-draper's Cut. From Angus's Office.

Used for the advertisements of Messrs. Joseph and John Gibson, and of Mr. W. Hulbert, senior, in the "Newcastle Advertiser" in 1793.

No. 1698. Woollen-draper's Cut. From Humble's Office.

Used for the advertisements of Messrs. Joseph and John Gibson, and of Mr. W. Hulbert, in the "Newcastle Advertiser" in 1793.

No. 1699. Woollen-draper's Cut. From Walker's Office, Newcastle.

Used for the advertisements of Messrs. W. Hulbert and Son, in the "Newcastle Courant" in 1791, and of Messrs. Joseph and John Gibson, in the "Newcastle Advertiser" in 1793.

No. 1700. Woollen-draper's Cut. From Mr. Hall, Sunderland.

No. 1701. Wig-maker's Cut. From Walker's Office, Newcastle.

No. 1702. View of Sunderland Bridge. Cut for a Sunderland Tradesman? From Walker's Office, Durham.

No. 1703. View of a Manufactory. From Stephenson's Office.

No. 1704. View of Sunderland Bridge. Cut for a Sunderland Tradesman? From Humble's Office.

No. 1705. View of Sunderland Bridge. Cut for a Sunderland Tradesman? From Mr. Hall, Sunderland.

No. 1706, 1707. From Mr. Henderson, North Shields.

No. 1708. View of Sunderland Bridge. Cut for a Sunderland Tradesman? From Walker's Office, Durham.

No. 1709. Border of a Shop Card. From Mr. Hall, Sunderland.

No. 1710. Border of a Shop Card. From Angus's Office.

No. 1711—1713. Borders of Shop Cards. From Rewcastle's Office.

No. 1714. Border of a Music-seller's Shop Card. From Miss Bewick.

Said to have been executed by Bewick's Pupil, W. W. Temple, in 1817.

No. 1715. Border of a Shop Card. From Stephenson's Office.

No. 1716. Border of a Shop Card. From Humble's Office.

No. 1717. Border of a Freemason's Shop Card. From Davison's Office.

No. 1718. Border of a Tea-dealer's Shop Card. From Rewcastle's Office.

No. 1719. Border of a Shop Card. From Mr. Robinson, Newcastle.

No. 1720, 1721. Borders of Invoices. From Hodgson's Office.

No. 1722. Border of a Tea-dealer's Shop Card. From Whitehaven.

XI.—CUTS FOR BAR BILLS.

No. 1723. The Anchor. From Akenhead's Office.

No. 1724. The Bell. From Walker's Office, Newcastle.

No. 1725. The Bell. From Norwich.

„ 1726. The Blue Boar. From Angus's Office.

No. 1727. The Bush. From Mr. Dodd, Newcastle.

No. 1728. The Black Bull. From Angus's Office.

A very characteristic cut, in the Artist's earliest style.

Used on the Bar Bill of "R. Robinson, Black Bull Inn, Gateshead."
"G. Angus, Printer." *Bewick Collector*, No. (2602.).

No. 1729. The Bush. From Humble's Office.

„ 1730. The Bush. From Fordyce's Office.

„ 1731. The Cock. From Monkwearmouth.

„ 1732. The Crown. From Norwich.

„ 1733. The Cock. From Stephenson's Office.

„ 1734. The George and Dragon. From Walker's Office, Newcastle.

No. 1735. The George and Dragon. From Birmingham.

No. 1736. The George and Dragon. From York.

No. 1737. The Hen and Chickens. From Mr. Watson Chapman, York.

No. 1738. The Green Dragon. From Walker's Office, Newcastle.

No. 1739. The Green Dragon. From Humble's Office.

No. 1740. "St. George's Coffee House." From Norwich.

No. 1741. The Ram's Head. From Norwich.

„ 1742. The White Hart. From Durham.

„ 1743. The White Hart. From Bath.

„ 1744. The Half Moon. From Humble's Office.

One of Thomas Bewick's best works for the unpromising embellishment of a Bar Bill.

No. 1745. The King's Head. From Whitehaven.

No. 1746. The Hat and Feather. From Humble's Office.

No. 1747. The King's Head. From Whitehaven.

No. 1748. The Key. From Catnach's Office.

„ 1749. The Cross Keys. From Hodgson's Office.

- No. 1750. The Horse and Jockey. From Humble's Office.
Used as a Stallion advertisement cut, in the "Newcastle Advertiser" of 1793.
- No. 1751. The King's Head. From Walker's Office, Newcastle.
- No. 1752. The King's Head. From Hodgson's Office.
- No. 1753. The King's Head. From Humble's Office.
- No. 1754. The Red Lion. From Whitehaven.
- „ 1755. The Red Lion. From Humble's Office.
- No. 1756. The Red Lion. From Catnach's Office.
- No. 1757. The Red Lion. From Mitchell's Office.
- No. 1758. The Red Lion. From Hargrove's Office, Knaresborough.
- No. 1759. The Red Lion. From Mr. Dodd, Newcastle.
- No. 1760. The Red Lion. From Akenhead's Office.
- No. 1761. The Nag's Head. From Walker's Office, Newcastle.
- No. 1762. The Red Lion. From Doncaster.
- „ 1763. The Nag's Head. From Humble's Office.
- No. 1764. The Queen's Head. From Walker's Office, Newcastle.
Used on the Bill of "Geo. Nelson, Morpeth." *Bewick Collector*, No. (2591.).
- No. 1765. The Swan. From Hodgson's Office.
- „ 1766. The Turk's Head. From Humble's Office.
- No. 1767. The Queen's Head. From Whitehaven.
- No. 1768. The Royal Oak. From Kendal.
- „ 1769. The Queen's Head. From Walker's Office, Durham.
- No. 1770. The Star. From Akenhead's Office.
- „ 1771. The Royal Oak. From Hargrove's Office, Knaresborough.
- No. 1772. The Star and Garter. From Akenhead's Office.
- No. 1773. The Star and Garter. From Hodgson's Office.
- No. 1774. The Salutation. From Kendal.
- „ 1775. The Sun. From Humble's Office.
- „ 1776. The Seven Stars. From Norwich.
- „ 1777. The Squirrel. From Carlisle.
- „ 1778. The Swan. From Kendal.
- „ 1779. The Star. From Norwich.
- „ 1780. The Swan. From Norwich.
- „ 1781. The Three Horse Shoes. From Norwich.
- No. 1782. The Swan. From Lancaster.
- „ 1783. Turf Hotel, Newcastle. From Hodgson's Office.
- No. 1784. "Yooll's Arms." From Walker's Office, Newcastle.
- No. 1785. From Akenhead's Office.
- „ 1786. The Wheat Sheaf. From Walker's Office, Newcastle.
- No. 1787. The White Hart. From Humble's Office.
- No. 1788. Turf Hotel, Newcastle. From Hodgson's Office.

XII.—TRADE MARKS, LETTER BORDERS, &c.

- No. 1789—1792. From Hodgson's Office.
- „ 1793. From Marshall's Office.
Unfortunately printed upside down.
- No. 1794. From Hodgson's Office.
- No. 1795. From Marshall's Office.
- „ 1796. From Hodgson's Office.
- „ 1797. From Marshall's Office.
- „ 1798—1802. From Hodgson's Office.

XIII.—ADDITIONS.

I.—BOOK ILLUSTRATIONS.

No. 1803. On the Title of Feltham's "Tour through the Island of Mann," 1798. *Bewick Collector*, No. (4099.). From Bath, where the book was printed.

No. 1804. From Bath.

„ 1805. A copy of a cut by Clennell, in Falconer's "Shipwreck," 1808, page 43. *Bewick Collector*, No. (3986.). From Hull.

No. 1806—1808. From Bath.

„ 1809. From Norwich.

„ 1810. From Whitehaven.

„ 1811. From Lancaster.

„ 1812, 1813. From Bath.

„ 1814. Spelling Book Cut. From Wakefield.

„ 1815. Used, together with Nos. 1863 and 1869, in an edition of Watts' "Divine Songs," printed at Taunton. From Taunton.

No. 1816. From Bath.

„ 1817. Spelling Book Cut. From Norwich.

„ 1818. From Lancaster.

„ 1819. Done for Newcastle Publications against the Slave Trade. From Mr. E. Pearson, London.

No. 1820. Portrait of King George III. "King's Birth Day." From Clark's Office, Newcastle.

No. 1821. Frontispiece of a Markham's Spelling Book. From Angus's Office.

The Flowers are extremely beautiful, and deserve attentive study.

No. 1822. Used in Mackenzie's "View of the County of Northumberland," 4to., Newcastle, 1825, vol. I., p. 396. From Newcastle.

No. 1823. From Mr. E. Pearson, London.

„ 1824—1828. Five Fable Cuts. From Mitchell's Office.

No. 1829—1831. "Fragments from Woodspring Priory." Used on the title of Rutter's "Delineations of the North Western Division of the County of Somerset." Shaftesbury, 1829.

No. 1832. From Norwich.

„ 1833. From Bath.

No. 1834. From Bristol.

„ 1835. From Lancaster.

„ 1836. From Whitehaven.

„ 1837. Frontispiece of "The Vicar's Will and Codicil," 1824. *Bewick Collector*, No. (380.). From Mr. Dodd, Newcastle.

No. 1838. From Carlisle.

„ 1839, 1840, 1842, 1843, 1846. From Wakefield.

No. 1841. Used at page 9 of "An Account of the Great Flood," Newcastle, 1816. *Bewick Collector*, No. (345.).

No. 1844. From Lancaster.

„ 1845. From Birmingham.

„ 1847. From Marshall's Office.

One of the same series as Nos. 824, 825, with which it should have been placed.

No. 1848, 1849, 1851. From York.

„ 1850. From Carlisle.

„ 1852. From Whitehaven.

„ 1853. From Bath.

„ 1854—1858. From Norwich.

„ 1859. From Taunton.

„ 1860. The Portland Vase. From York.

„ 1861. From Carlisle.

Possibly the cut from which Bewick copied No. 94, attributed to him by the late Mr. W. Garret. In the cut No. 94 a considerable improvement, notwithstanding its many defects, is clearly perceptible, and the points of contrast between the two cuts are well worthy of careful attention.

No. 1862. From Lancaster.

„ 1863. From Taunton.

„ 1864. From Birmingham.

„ 1865. From Carlisle.

„ 1866. From York.

„ 1867. From Carlisle.

„ 1868. From Whitehaven.

„ 1869. From Taunton.

„ 1870. From Carlisle.

This deserves attentive examination, as a very early example of "cross hatching" on wood.

No. 1871. From Bath.

„ 1872. From Carlisle.

- No. 1873. From Taunton.
 „ 1874. From Bristol.
 „ 1875. From Lancaster.
 „ 1876. From Norwich.

2.—CUTS FOR BOOK-PLATES.

- No. 1877. Dr. Nesbitt's Book-Plate. From Norwich.
 No. 1878. From Bath.
 „ 1879. Mr. Green's Book-Plate. See *Bewick Collector*, No. (2021.). From Newcastle.
 No. 1880. From Exeter.

3.—CUTS FOR BROADSIDES.

- No. 1881—1886. Six Ships. From Hull.
 „ 1887. Horse-Sale Cut. From Hull.

4.—NEWSPAPER CUTS.

- No. 1889. Emblematic Cut of Liverpool. From Bath.
 No. 1890. Arms of Bath and Bristol. From Bath.
 No. 1891. Castle of Lancaster. From Lancaster.
 No. 1892. "Lancaster." From Lancaster.
 „ 1893. Arms of Bristol. From Bristol.
 „ 1894. From Lancaster.
 „ 1895. From Hull.
 „ 1896. From Whitehaven.
 „ 1897. From Bath.
 „ 1898—1932. Newspaper Advertisement Cuts of various classes, obtained as follows:—
 No. 1898. From Bath.
 „ 1899. From Bristol.
 „ 1900. From Carlisle.
 „ 1901. From Bath.
 „ 1902. From Bristol.
 „ 1903, 1904. From Bath.
 „ 1905, 1906. From Bristol.
 „ 1907. From York.
 „ 1908. From Hull.
 „ 1909—1921. From Bath.
 „ 1922. From Lancaster.

- No. 1923. From Bath.

Printed upside-down.

- No. 1924. From Bath.
 „ 1925. By Lee. From Bath.
 „ 1926—1928. From Bath.
 „ 1929. From Derby.
 „ 1930. From Bath.
 „ 1931. From Whitehaven.
 „ 1932. From Carlisle.

5.—CUTS FOR EXHIBITIONS.

- No. 1933. Racing Cut. From Wakefield.
 „ 1934. Fighting Cocks. From Carlisle.
 „ 1935. Fighting Cocks. From Lancaster.
 „ 1936. Circus Cut. From Wakefield.
 „ 1937, 1938, 1940, 1941. Circus Cuts. From Lancaster.
 No. 1939. Circus Cut. From Bath.

6.—CUTS FOR SOCIETIES, &c.

- No. 1942, 1943. From Baldwin and Cradock's Office.
 No. 1944. Seal of the Burgesses of Newcastle. From Mr. Rutland, of Newcastle, through Mr. E. Pearson.
 This beautiful cut is used in various works relating to Northumberland and Durham; the last being Mr. Crawhall's edition of the "Fishers' Garlands," Newcastle, 1864. *Bewick Collector*, No. (530.), printed by Mr. Rutland.
 No. 1945. From Norwich.
 „ 1946. From York.
 „ 1947. From Hull.
 „ 1948. Seal of Thetford School. From Norwich.
 No. 1949. From Hull.
 Perhaps intended for the Heading of a Newspaper.
 No. 1950. Union Fire Office. From Norwich.
 „ 1951, 1852. Union Fire Office. From Bristol.
 No. 1953. Union Fire Office. From Derby.
 „ 1954. "Secure in Flames." From Bath.
 „ 1955. Sun Fire Office. From Lancaster.
 „ 1956. "Pro Rege, Lege, et Grege." From York.
 No. 1957. From Durham.

- No. 1958. Union Fire Office. From Bath.
 „ 1959. “Regent Harmonic Institution Agency.” From Norwich.
 No. 1960. “Royal Exchange Assurance.” From Wakefield.

7.—CUTS FOR TRADESMEN, &c.

- No. 1961. “Academy.” From Bristol.
 „ 1962, 1963. Chemist’s Cuts. From Norwich.
 No. 1964. Carpenter’s Cut. From Norwich.
 „ 1965. Auctioneer’s Cut. From Lancaster.
 „ 1966. Chemist’s Cut. “Dr. Patrick Anderson.” From Bath.
 No. 1967. Chemist’s Cut. “Anti-corrosion Paint.” From Norwich.
 No. 1968. Ironmonger’s Cut. From Norwich.
 „ 1969. From Bath.
 „ 1970. “Sweet Powder.” From Norwich.
 „ 1971. Chemist’s Cut. From Durham.
 „ 1972. Teadealer’s Cut. From Lancaster.
 „ 1973. Tobacconist’s Cut. From Taunton.
 „ 1974. Teadealer’s Cut. From Bristol.
 „ 1975. From Norwich.
 „ 1976. Teadealer’s Cut. From Wakefield.
 „ 1977. Grocer’s Cut. From Bath.
 „ 1978. Teadealer’s Cut. From Wakefield.
 „ 1979. Teadealer’s Cut. From Carlisle.
 „ 1980. Teadealer’s Cut. From Durham.
 „ 1981. Teadealer’s Cut. From Bath.

- No. 1982—1985. Grocer’s Cuts. From Wakefield.

- No. 1986. Post Chaise Cut. From Bath.
 „ 1987. Coaching Cut. From York.
 „ 1988. Coaching Cut. From Derby.
 „ 1989. Coaching Cut. From Taunton.
 „ 1990. Coaching Cut. From Carlisle.
 „ 1991. Coaching Cut. From Bath.
 „ 1992, 1993. Coaching Cuts. From Exeter.
 „ 1994. Tobacconist’s Cut. From Norwich.
 „ 1995, 1996. “Harrison, Printer, Barnsley.” From Mr. Harrison’s successor, Barnsley.
 No. 1997. Tobacconist’s Cut. From Norwich.
 „ 1998. Woollen-draper’s Cut. From Wakefield.
 No. 1999. Woollen-draper’s Cut. From Durham.
 No. 2000. Woollen-draper’s Cut. From Wakefield.

One of the most beautiful of this class of cuts.

- No. 2001. Fan-Maker’s Cut. From Norwich.
 „ 2002. Hatter’s Cut. From Wakefield.
 „ 2003. Upholsterer’s Cut. From Norwich.
 „ 2004. Wig Maker’s Cut. From Norwich.
 „ 2005. From York.
 „ 2006. Shoemaker’s Cut. From Norwich.

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- No. 2007. “Finis.” From Lancaster.
 „ 2008. “Finis.” From Norwich.
 „ 2009. “Finis.” From Bath.

A LIST OF THE MORE IMPORTANT WORKS WHOSE
ILLUSTRATIONS ARE CONTAINED IN
THIS VOLUME.

- Adams's Poems, 1079, 1082, 1097, 1844.
 Alnwick, History of, 1265.
 Anderson's Cumberland Ballads, 1087.
 Anderson's Recreations, 853.
 Angus's Impressions of Wood Blocks, *passim*.
 Aristotle's Masterpiece, 616—619.
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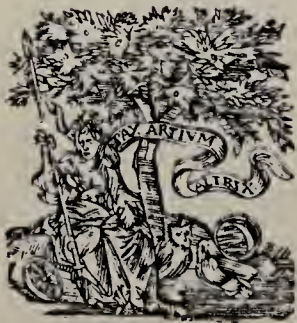
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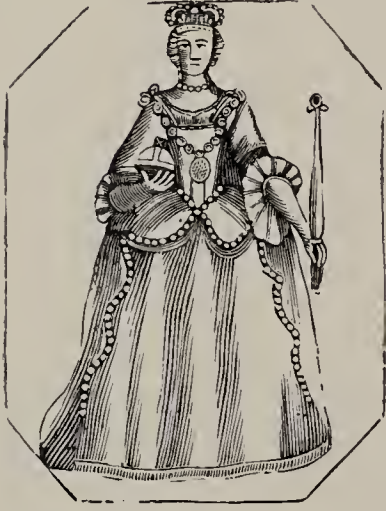
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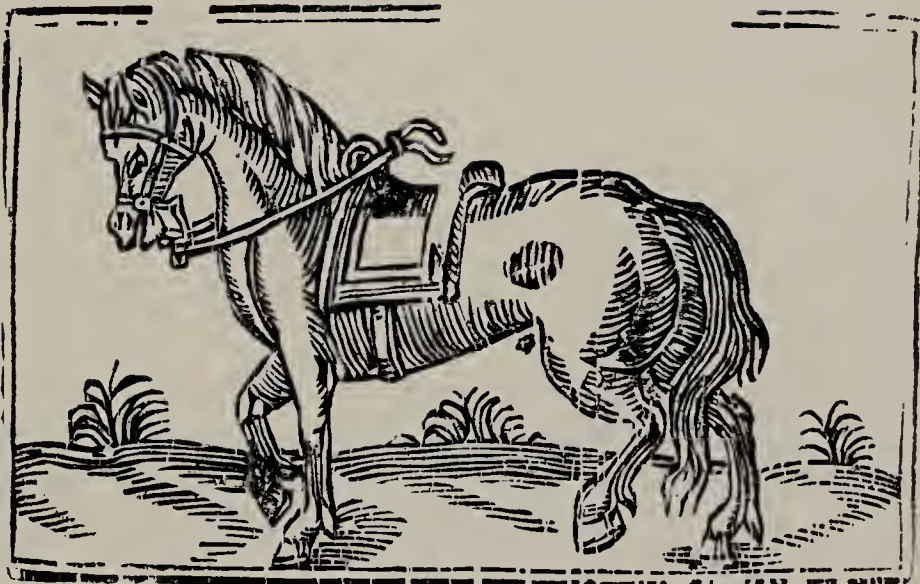
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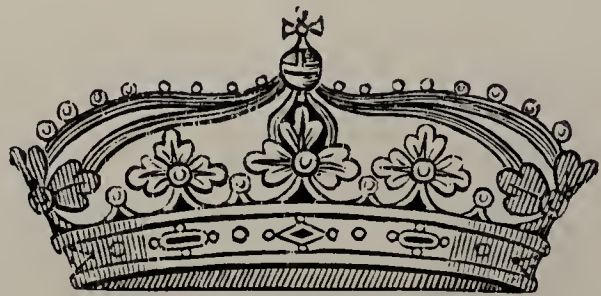
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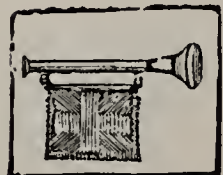
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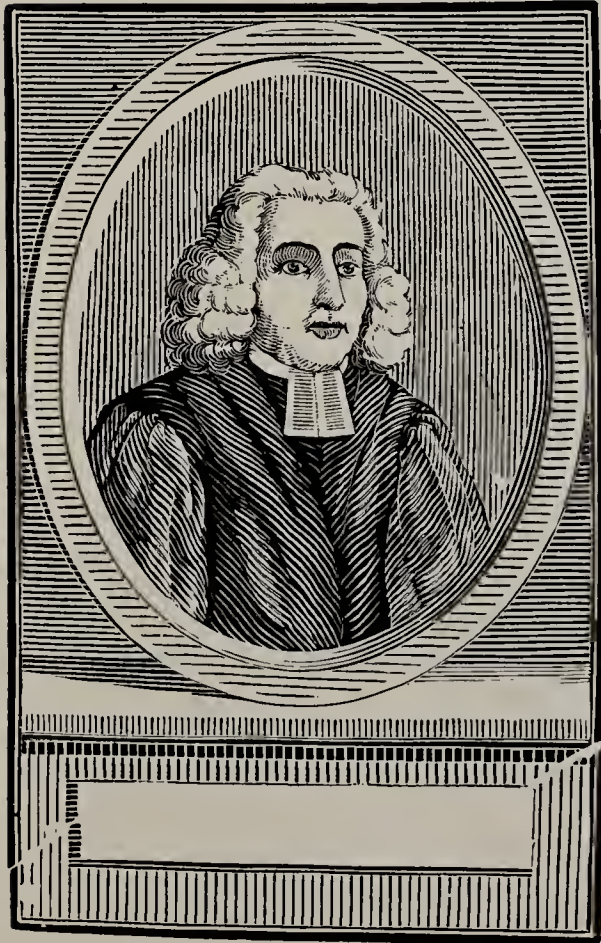
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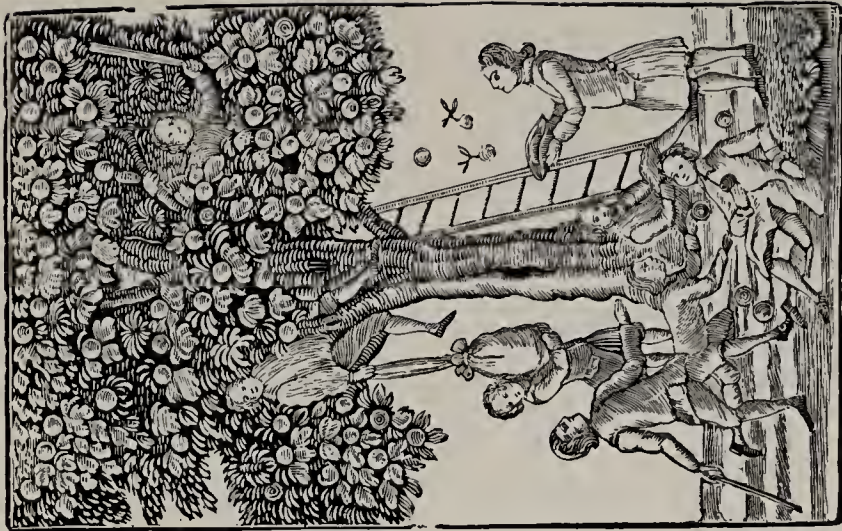
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London and the River



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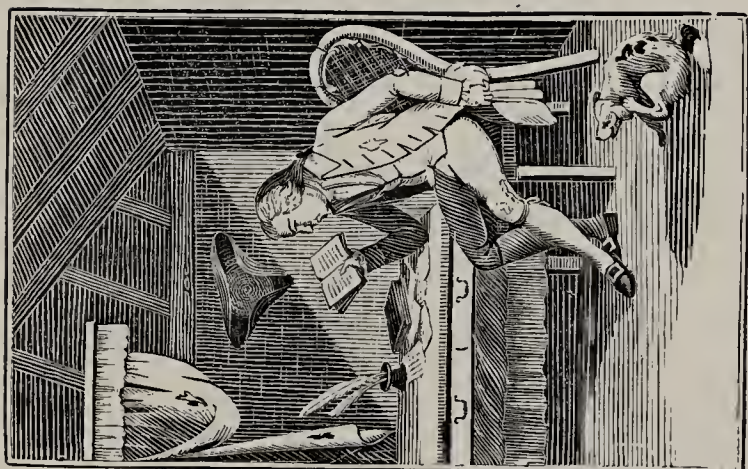
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Boston, Mass., 1850.



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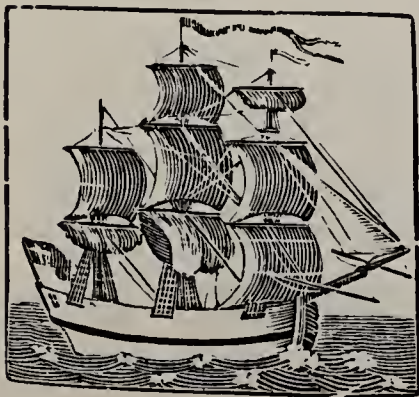
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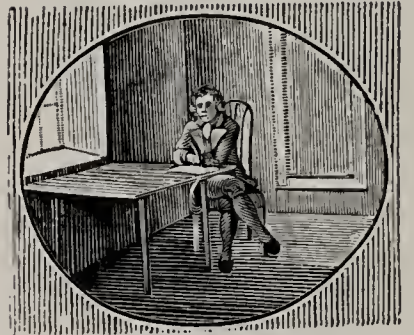
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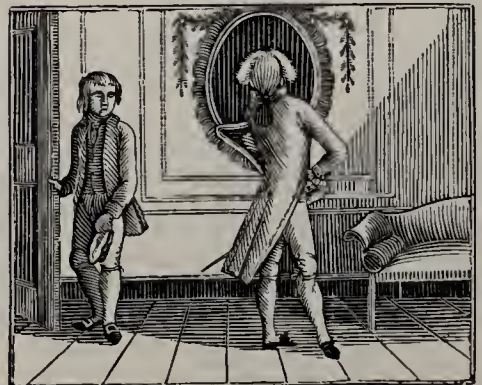


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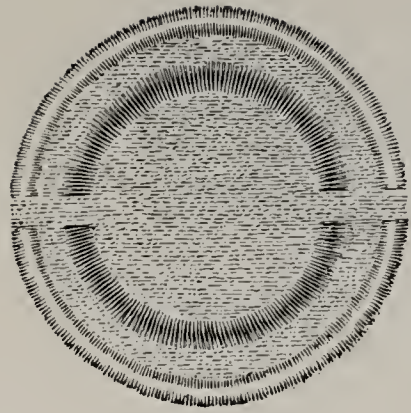
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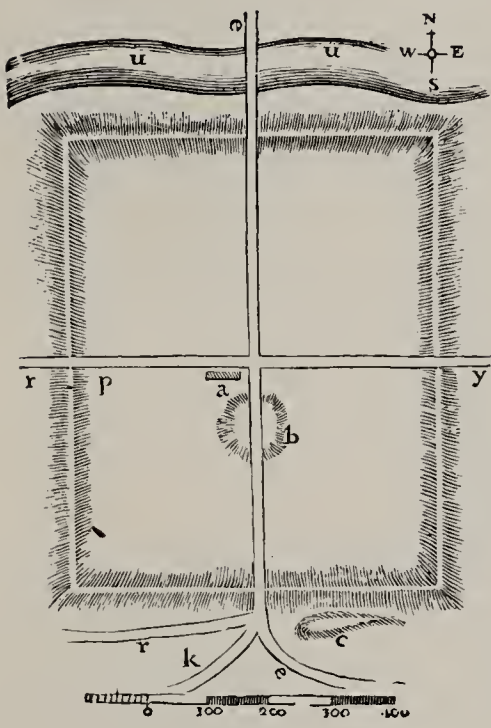
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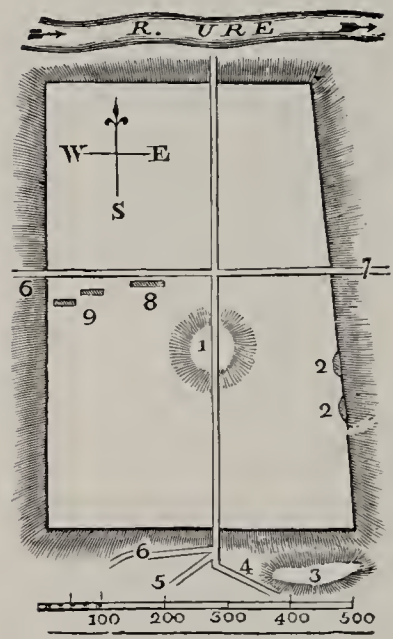
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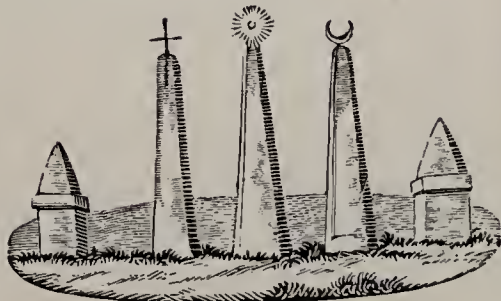
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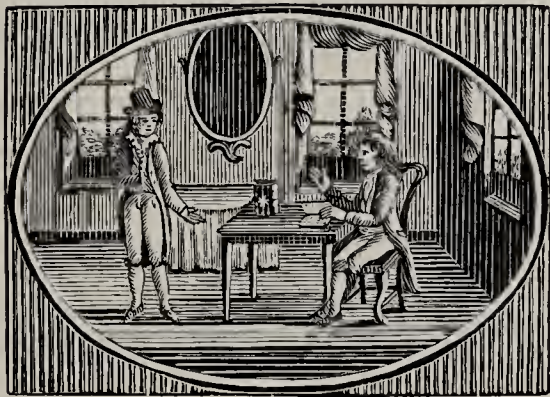
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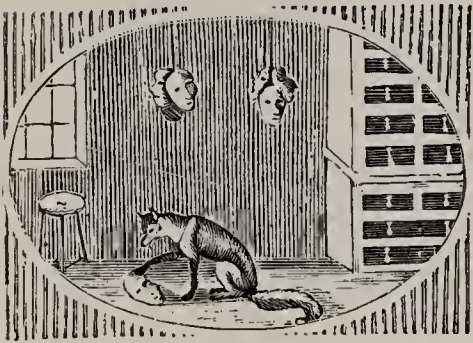
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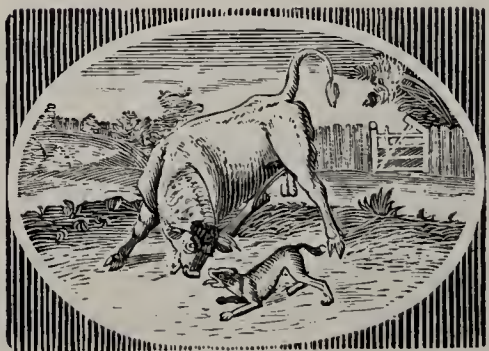


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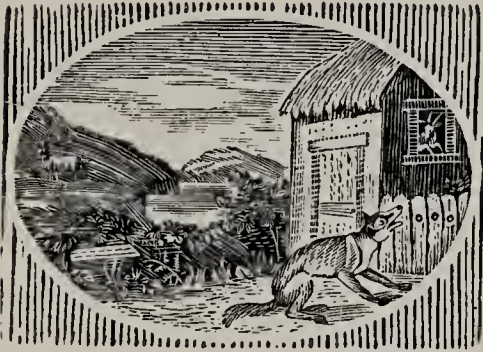
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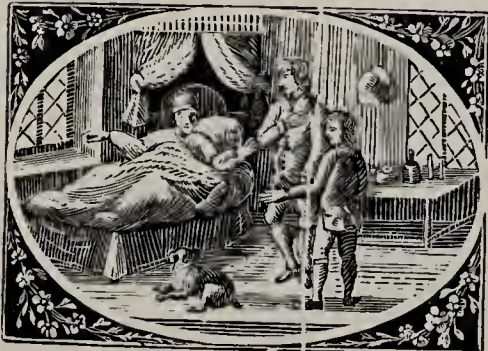
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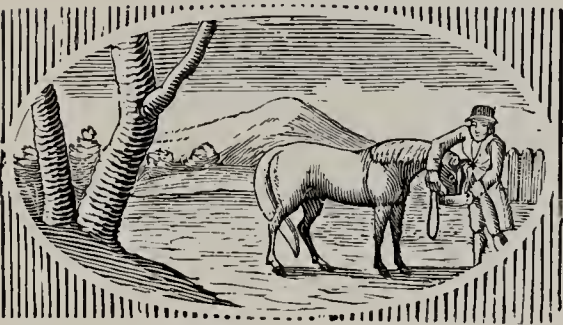
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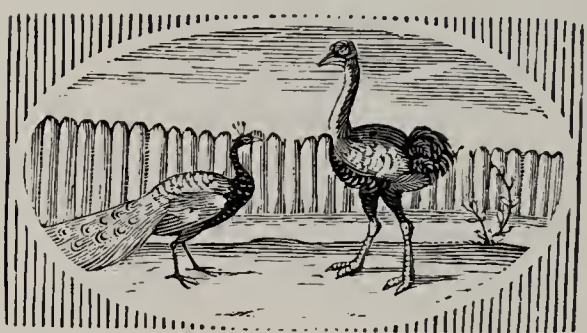
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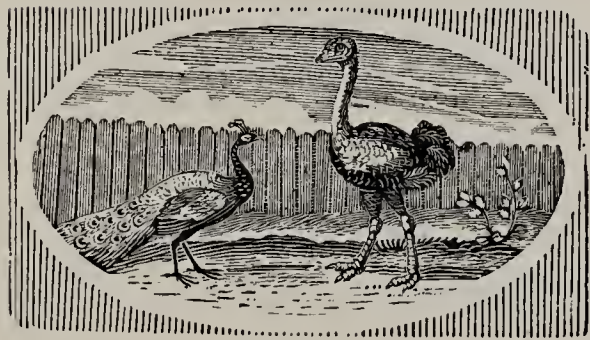
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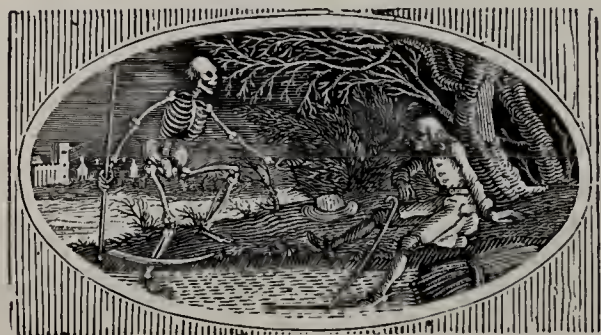
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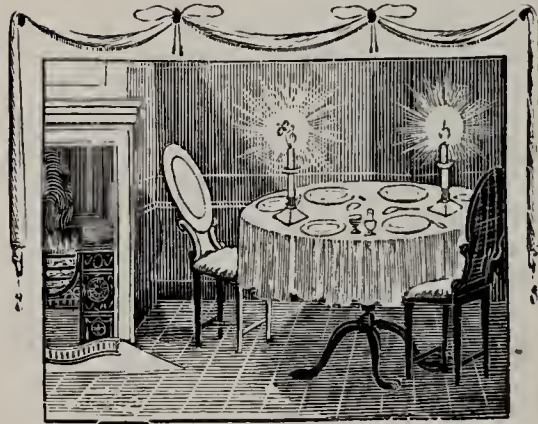
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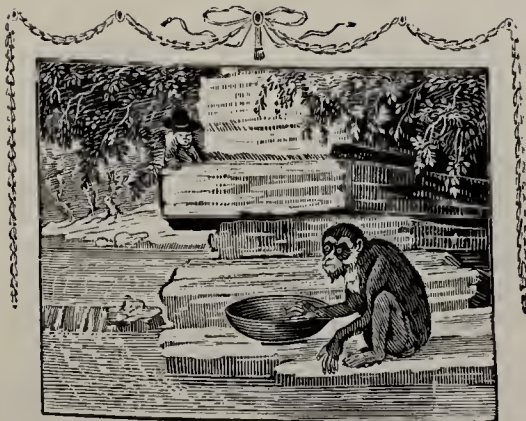
Illustration of a dog sniffing the ground



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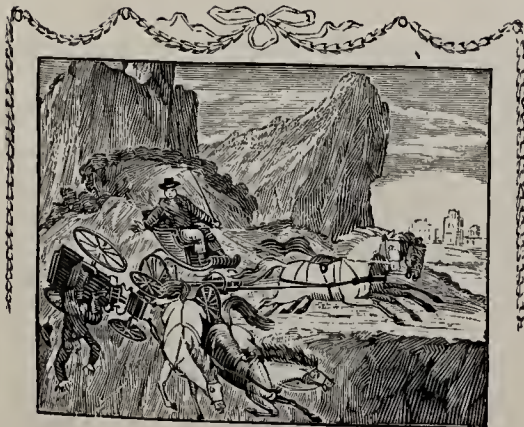
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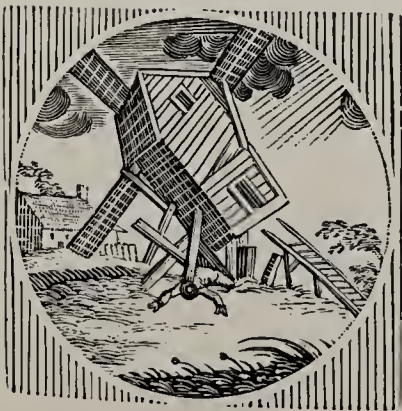
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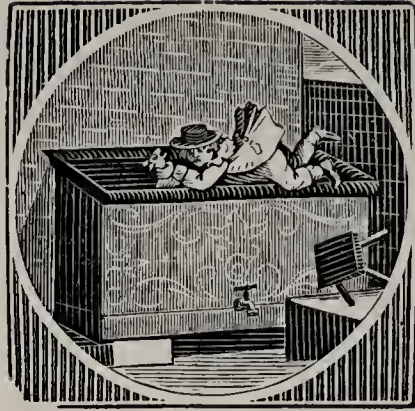
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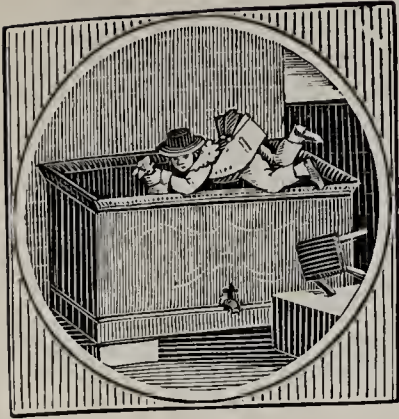
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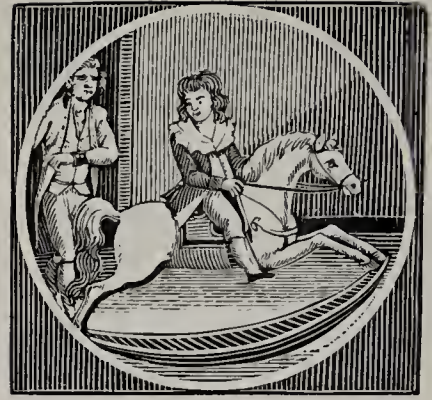
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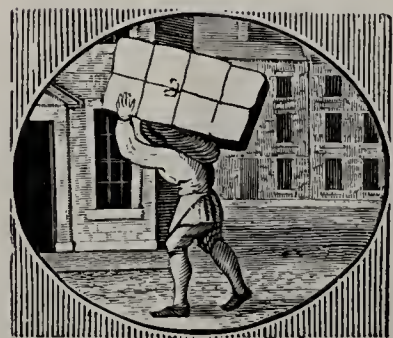
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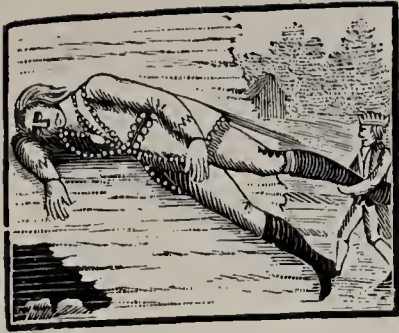
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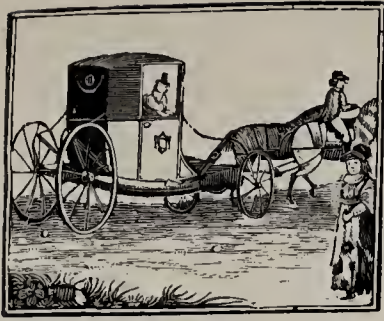
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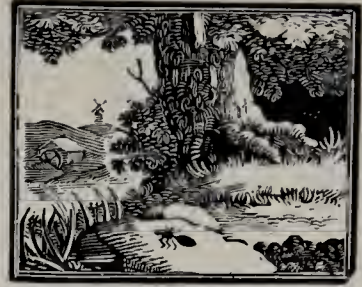
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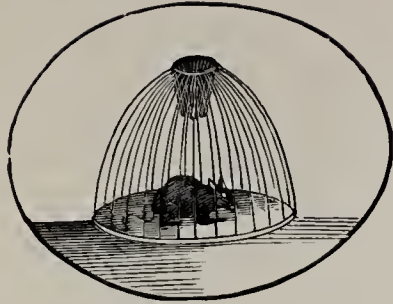
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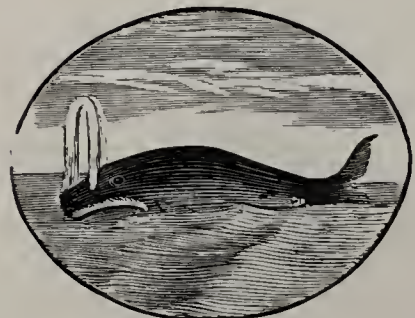
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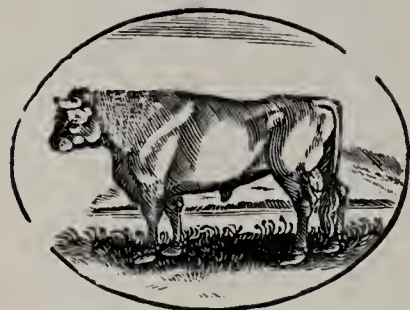
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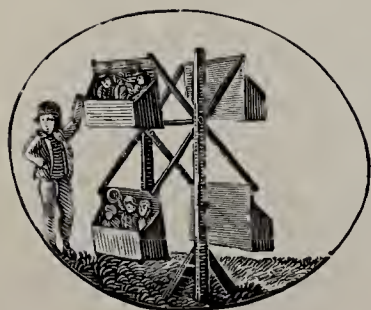
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Book Illustrations



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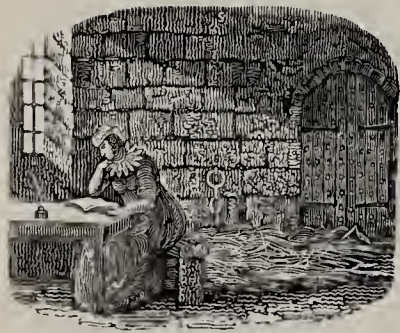
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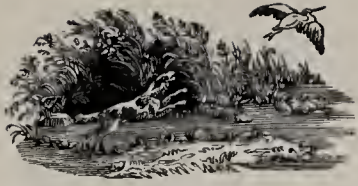
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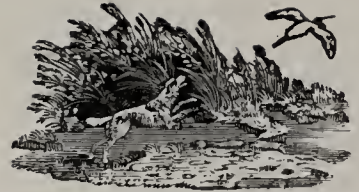
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Dear Mr. Murray,



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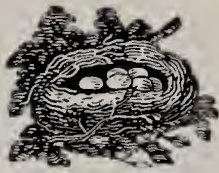
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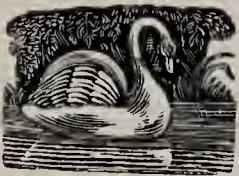
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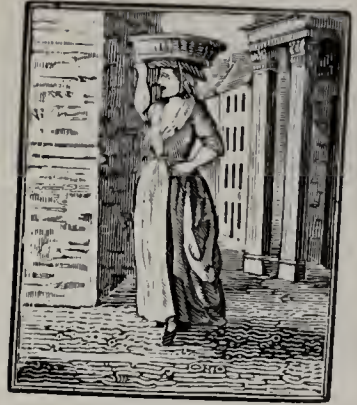
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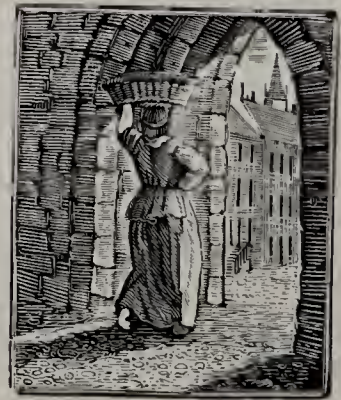
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BOSTON PUBLIC LIBRARY



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Bureau of Ethnology



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BOOK ILLUSTRATIONS



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Illustration of a woman carrying a basket on her head.



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Boston City Streets



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Easton Pools



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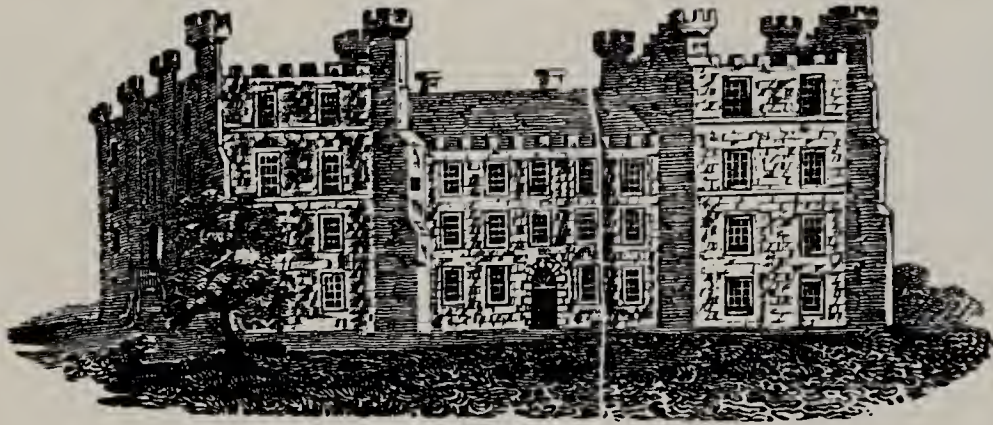


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Beauport Palace



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BOOK ILLUSTRATIONS.



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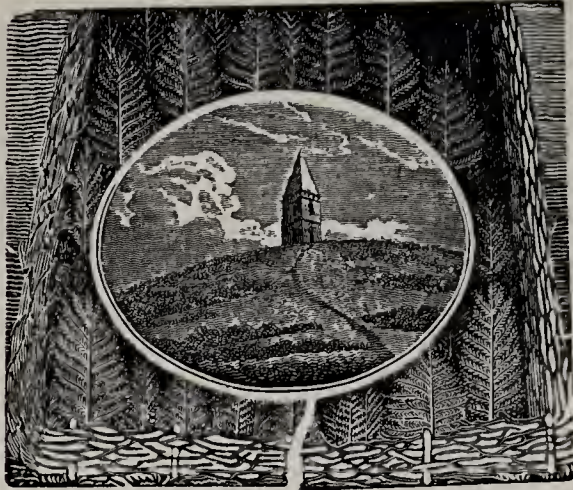
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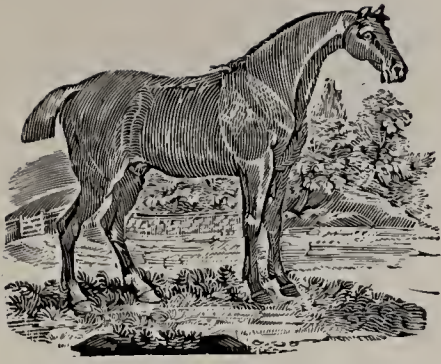
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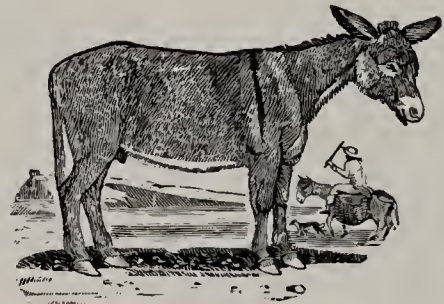
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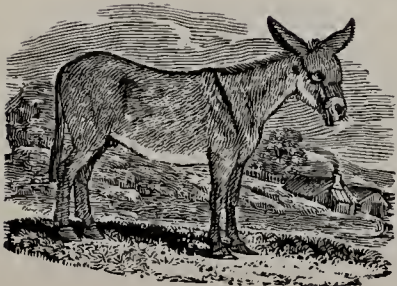
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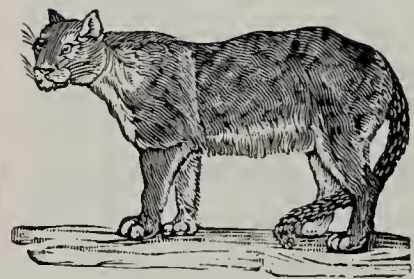
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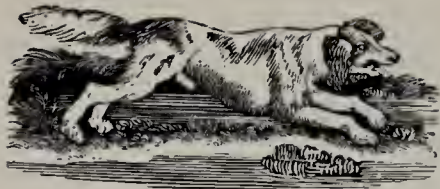
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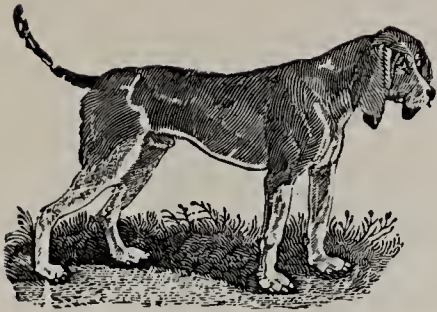
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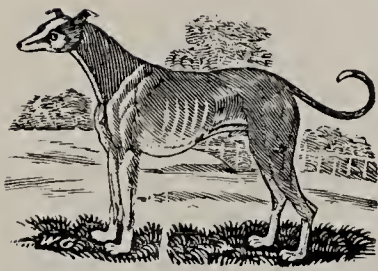
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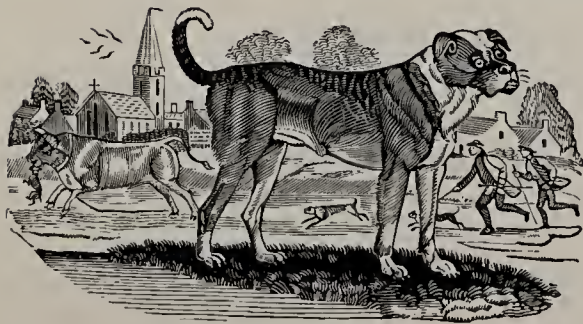
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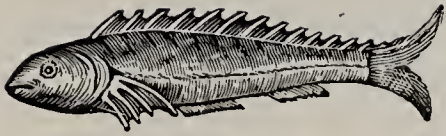
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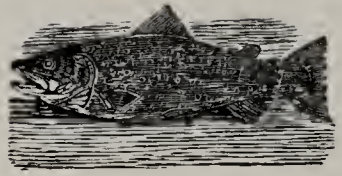
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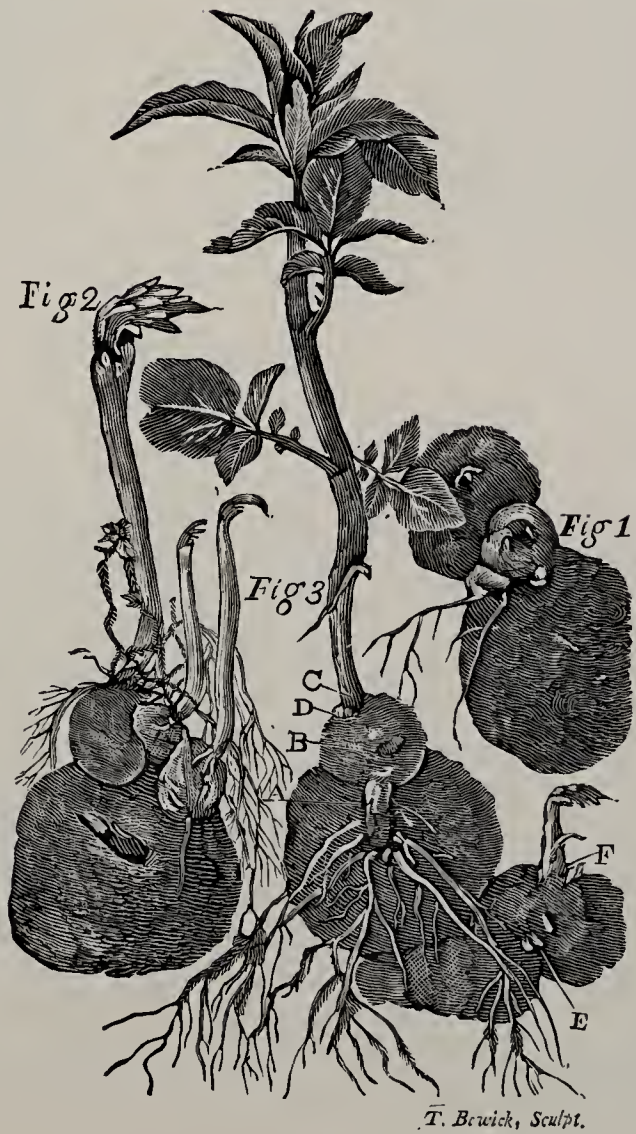
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BOOK ILLUSTRATIONS.



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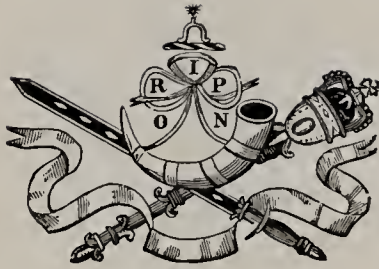
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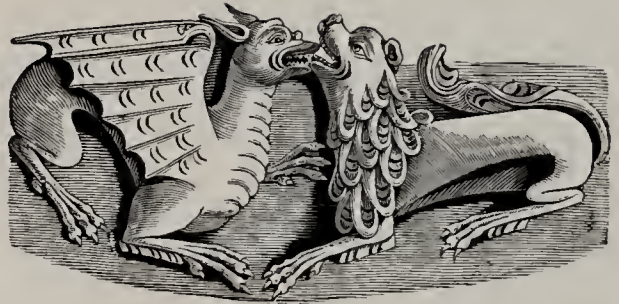
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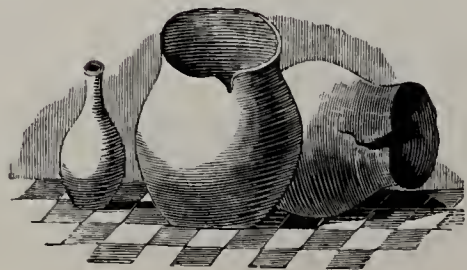
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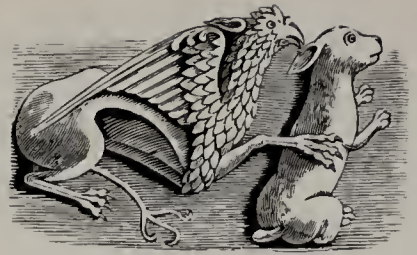
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Don't Miss This



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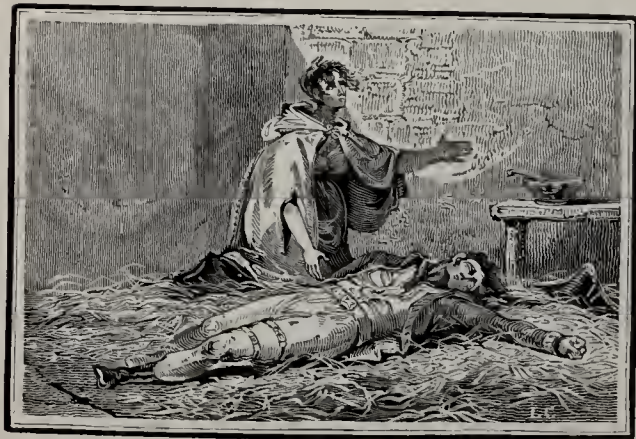


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BOOK ILLUSTRATIONS.



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Boat on the Water

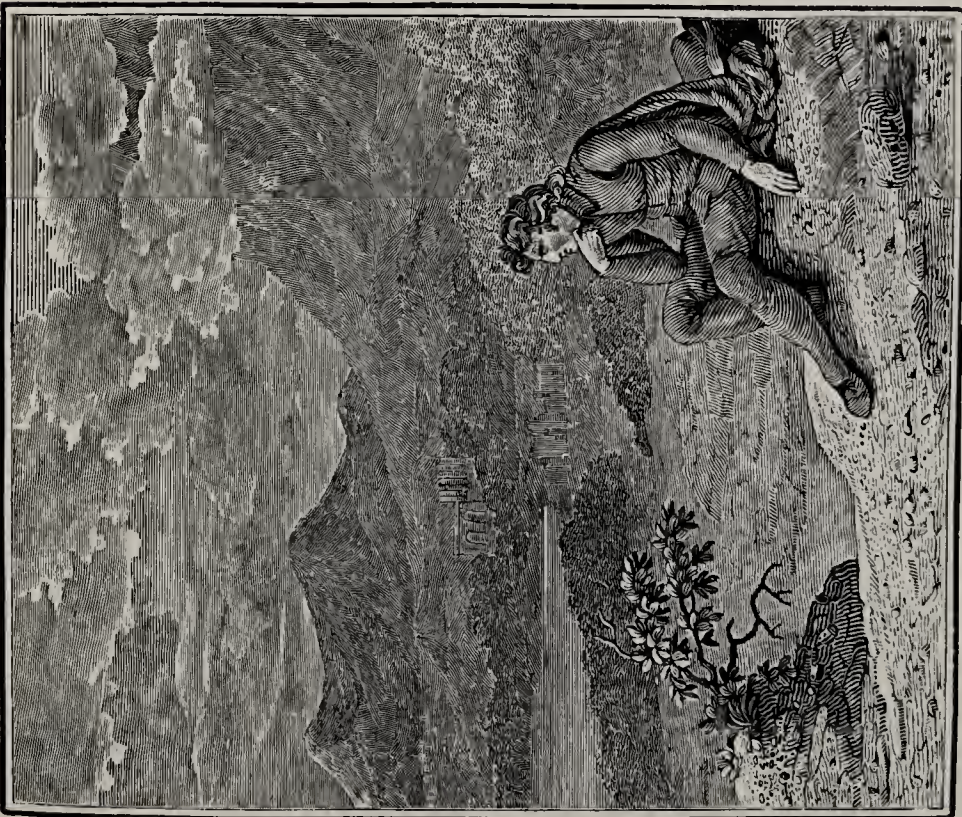


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BOOK ILLUSTRATIONS



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Illustration of the author



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BOOK ILLUSTRATIONS.



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BOOK ILLUSTRATIONS.



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BOOK ILLUSTRATIONS.



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Illustration of the Church



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BOOK ILLUSTRATIONS



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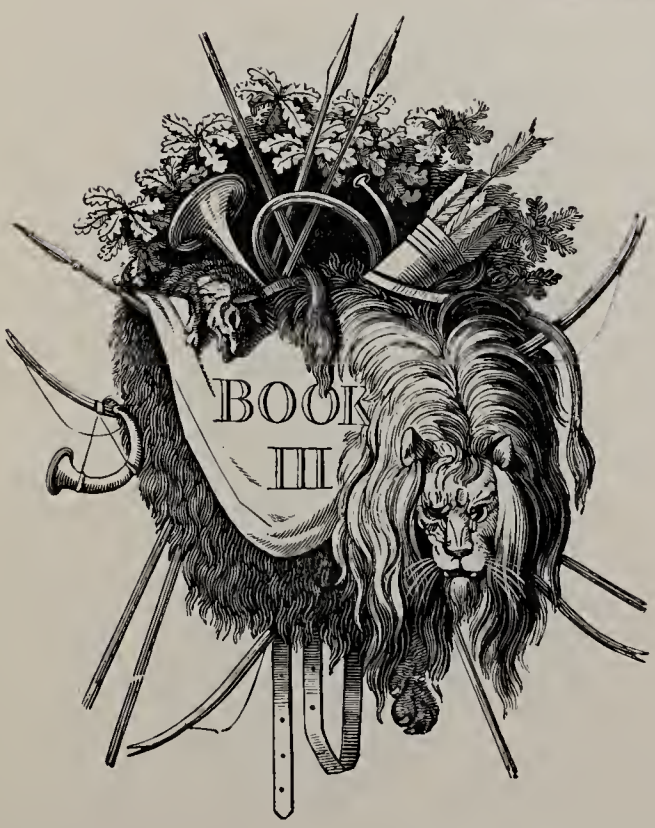
BOOK ILLUSTRATIONS.



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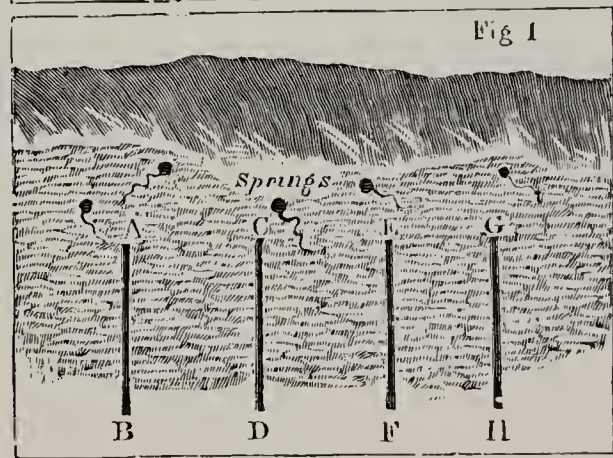
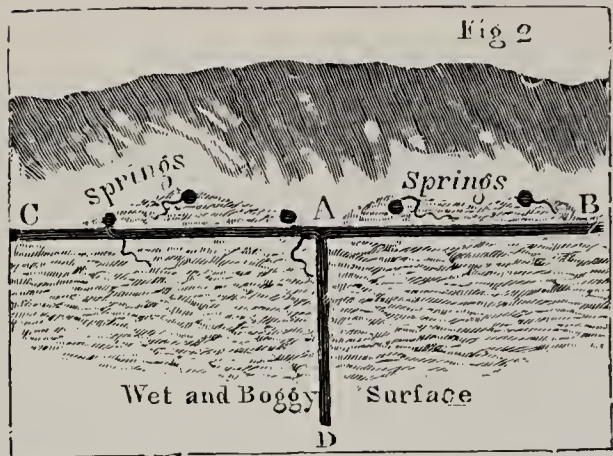
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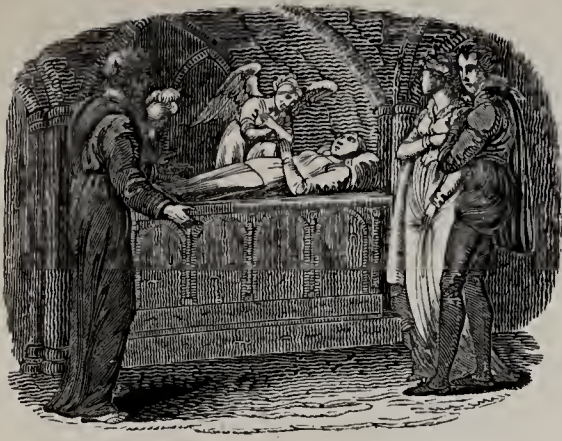


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BOOK ILLUSTRATIONS.



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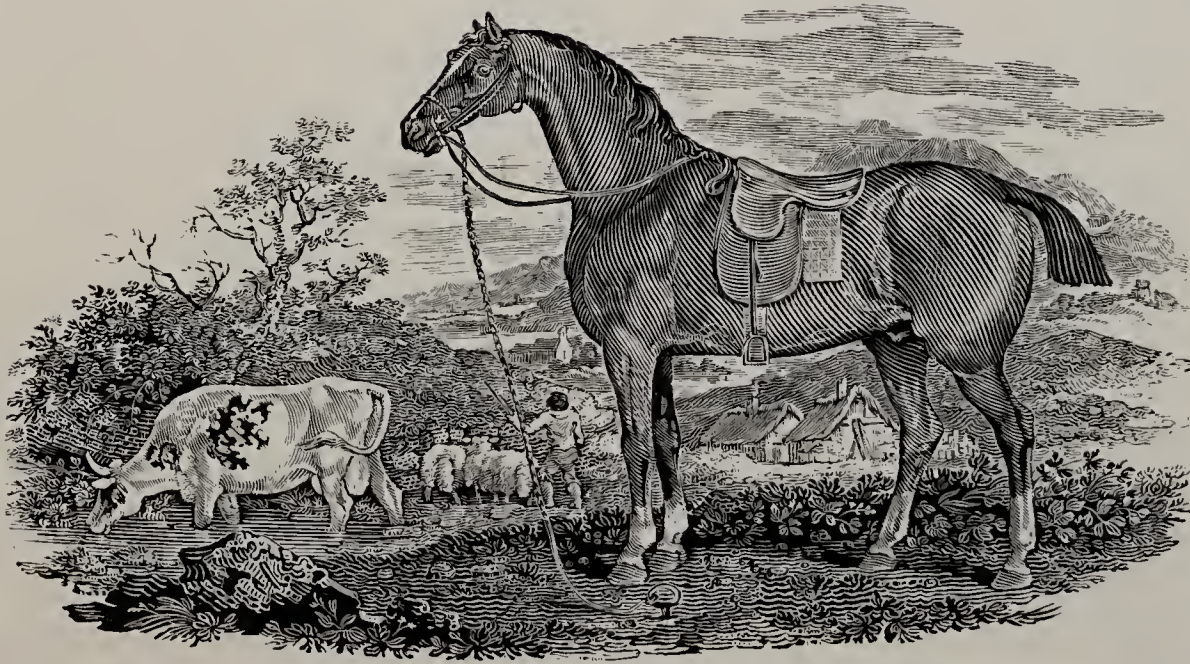
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BOOK ILLUSTRATIONS.



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KNIGHT OF THE CROSS



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BOOK ILLUSTRATIONS.



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Illustration of a woman and child



1016

BOOK ILLUSTRATIONS.



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Les. in l'abbaye de...



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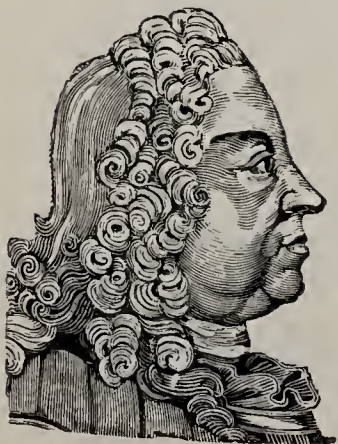


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Portrait of the King



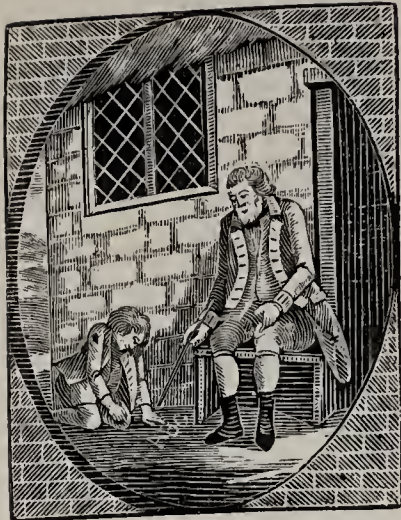
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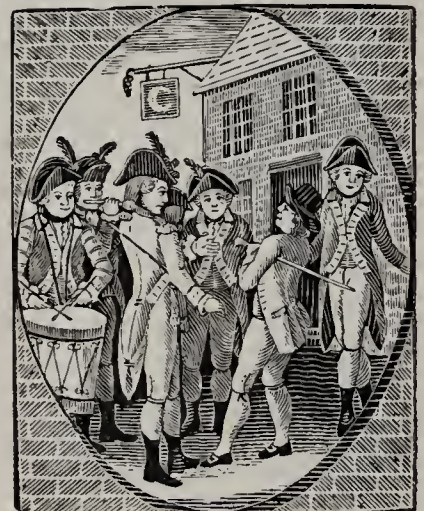
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Book in the Library



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Book III 1847



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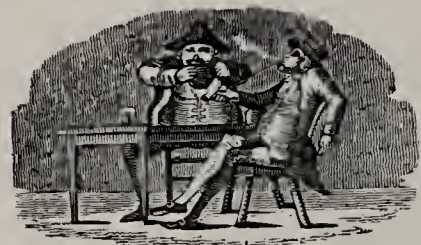
Library



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Boston 1840 & 1850



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Boston and New York



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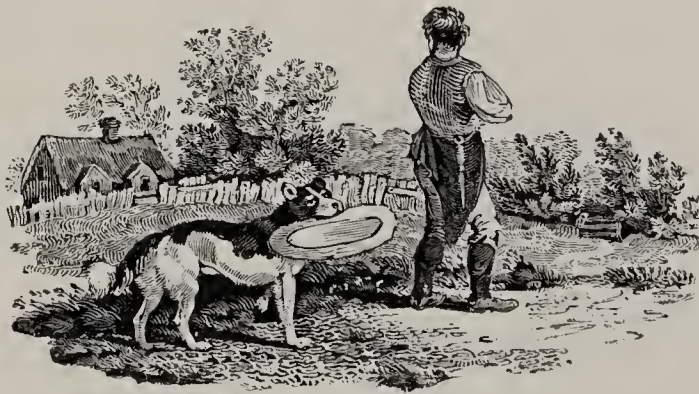
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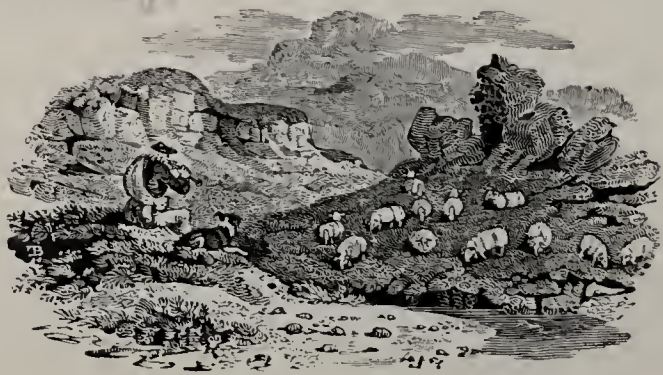


1103

English Collie



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Boston: W. W. Child, 1854.



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Boston Public Library



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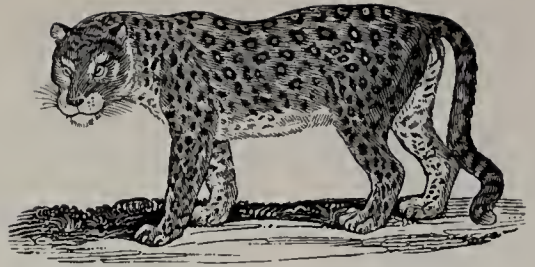
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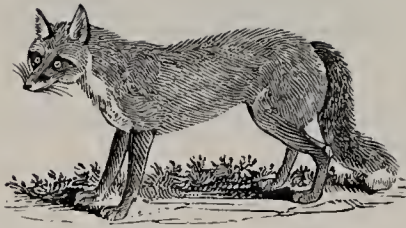
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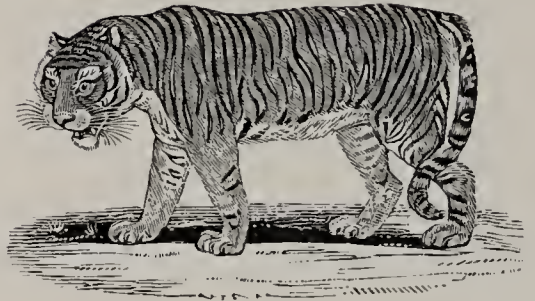
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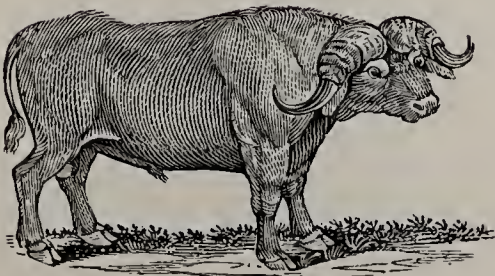
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Dustin's Private Library

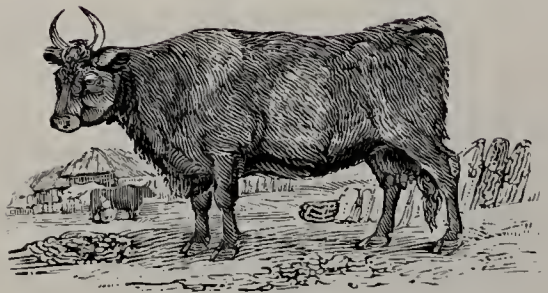


J. SMITH & Co

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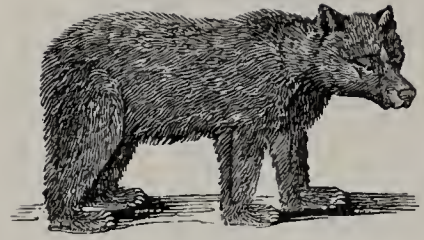
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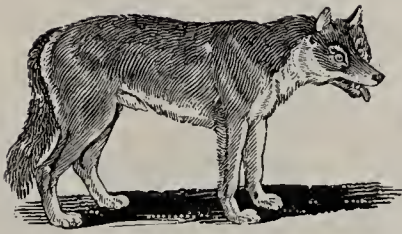
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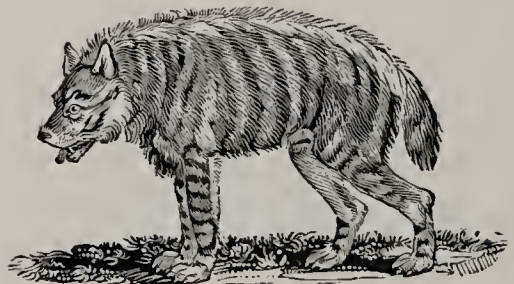
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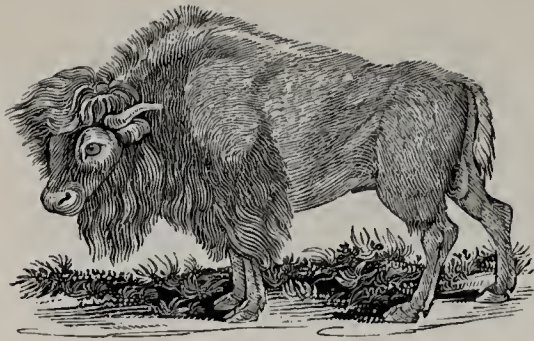
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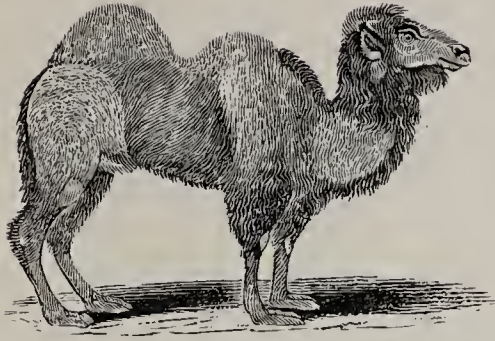
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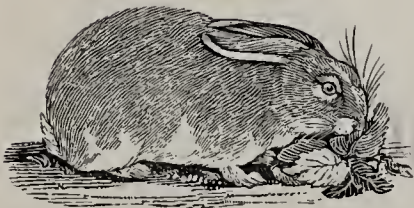
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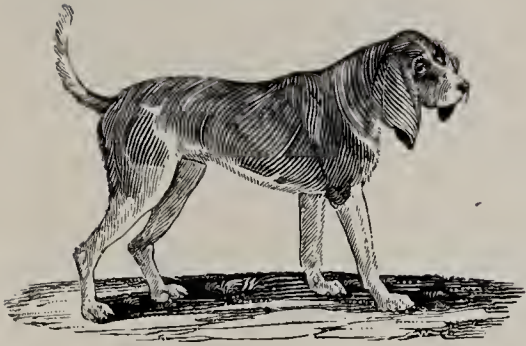
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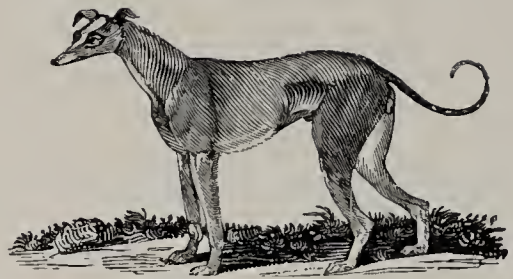
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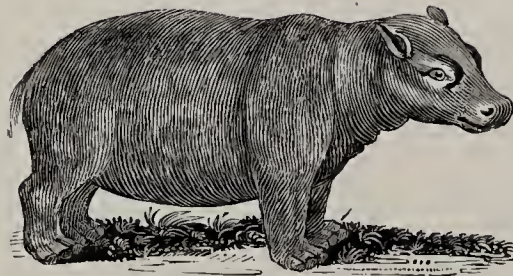
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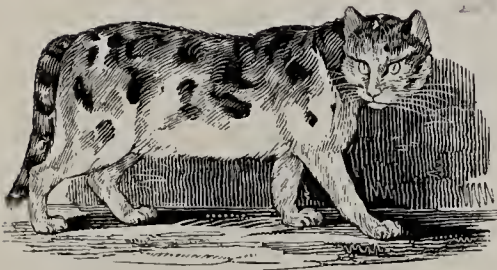
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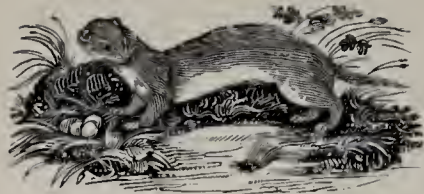
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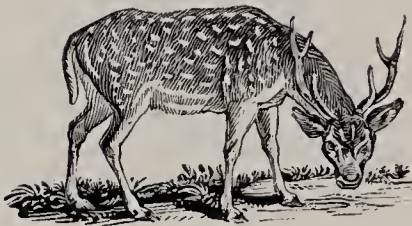
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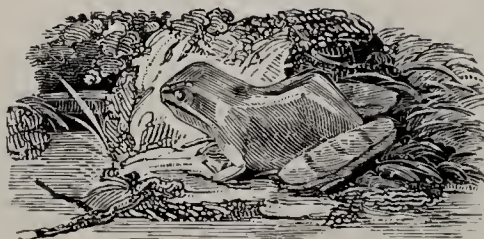
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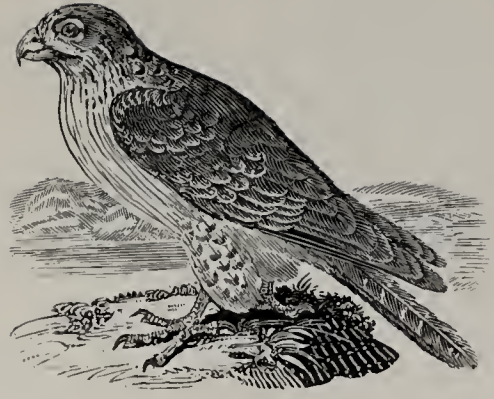
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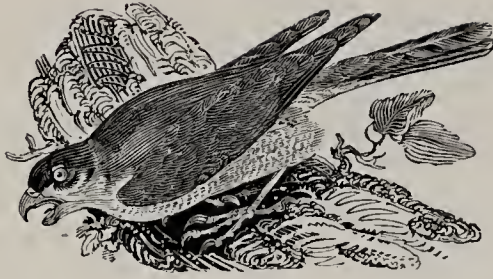
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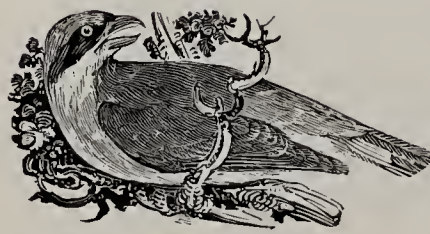
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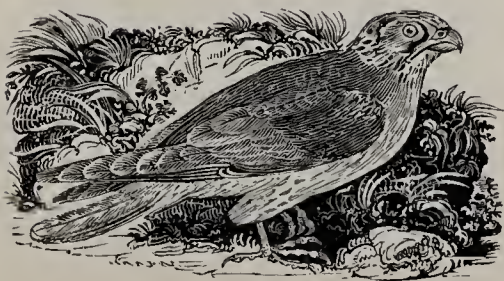
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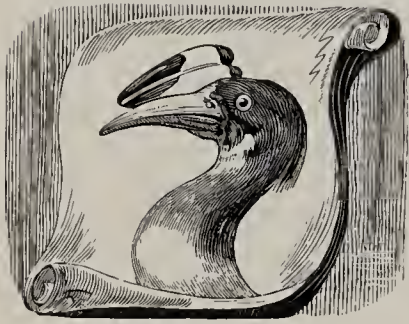
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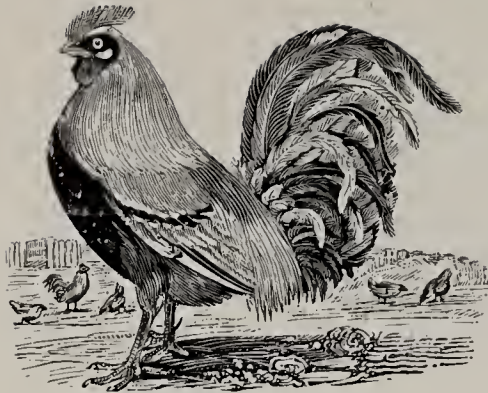
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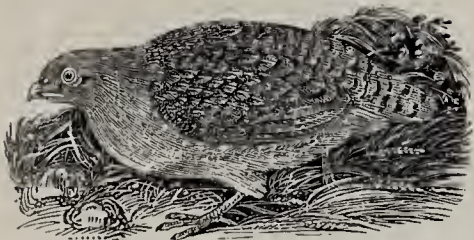
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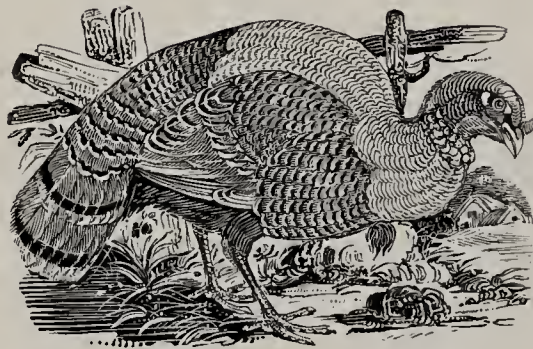
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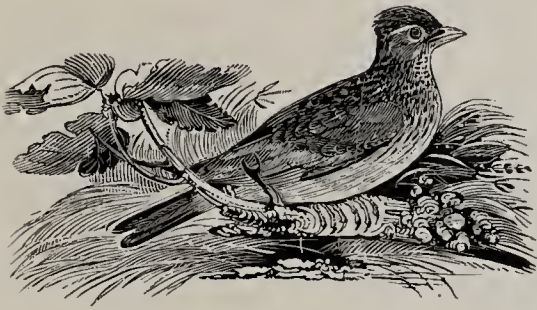
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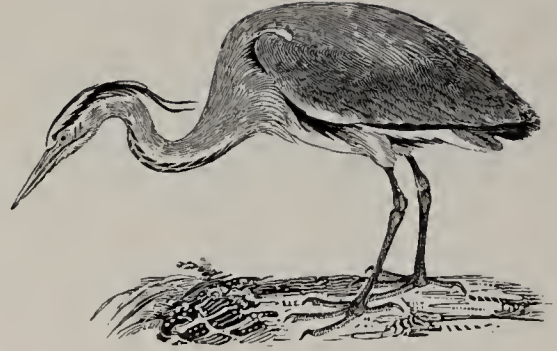
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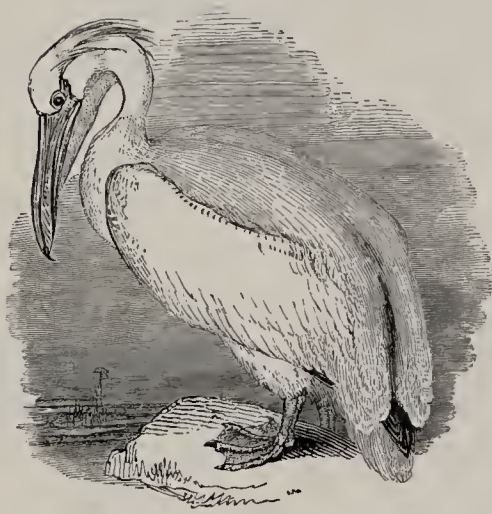
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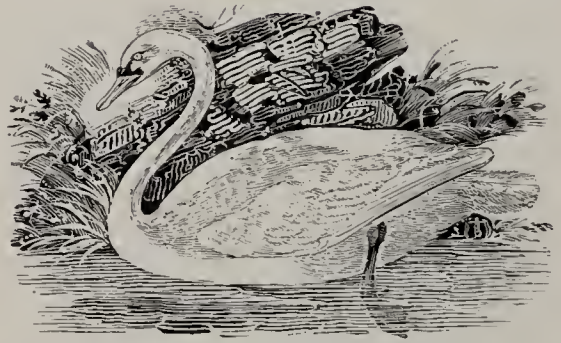
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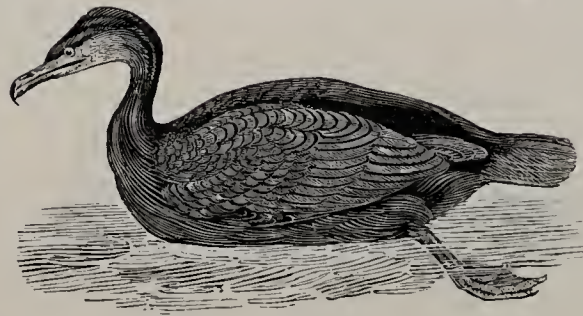
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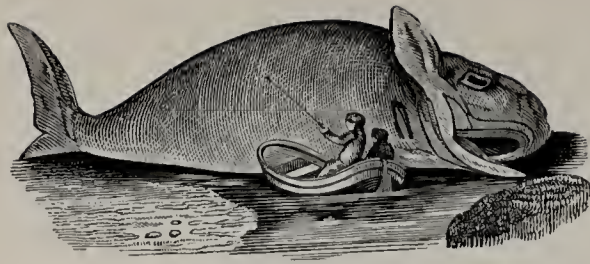
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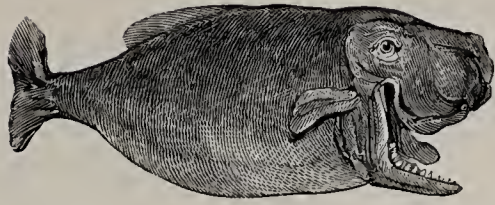
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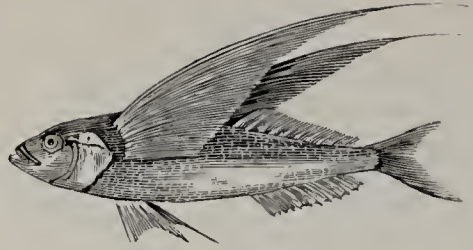
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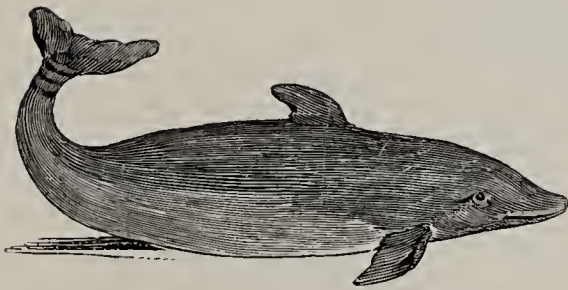
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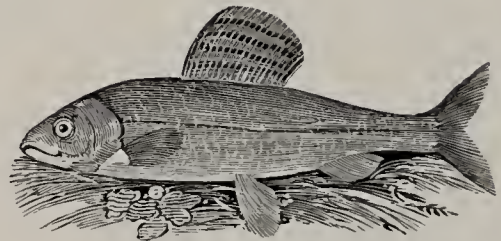
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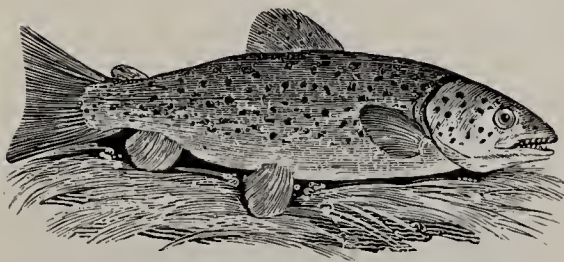
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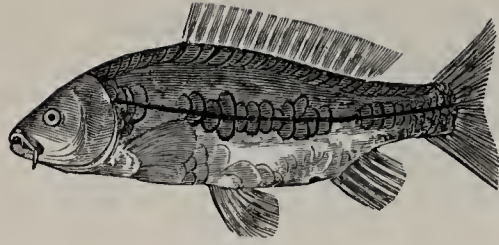
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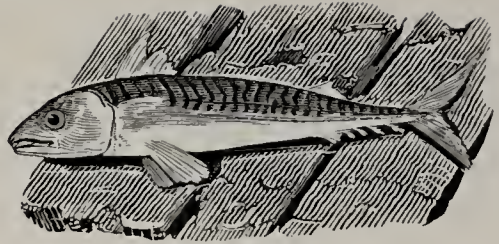
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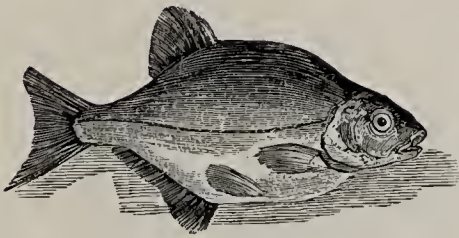
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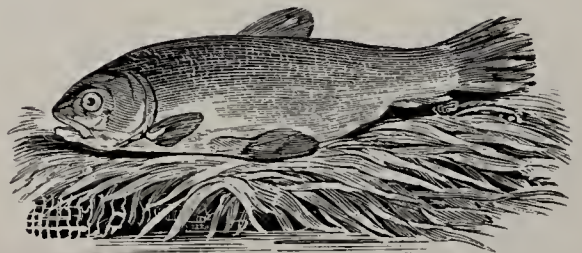
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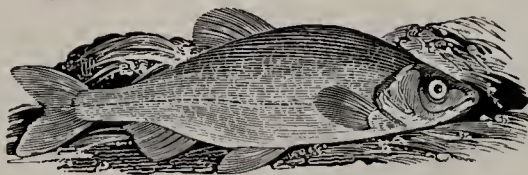
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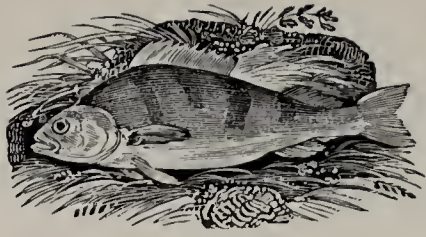
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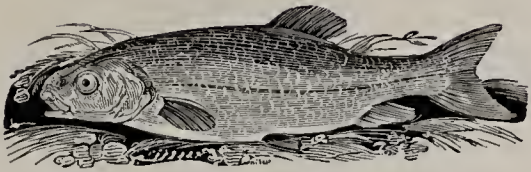
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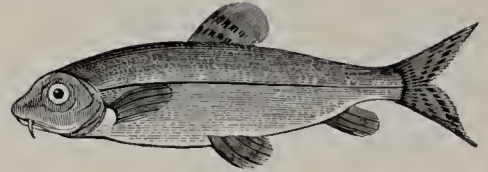
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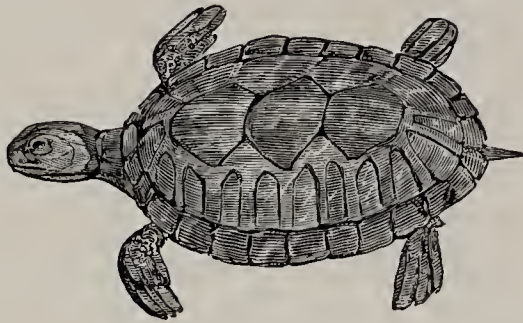
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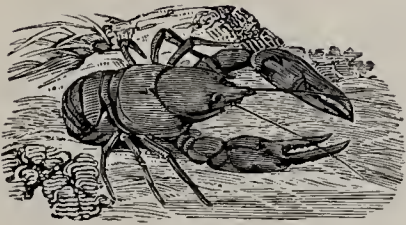
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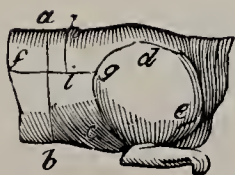
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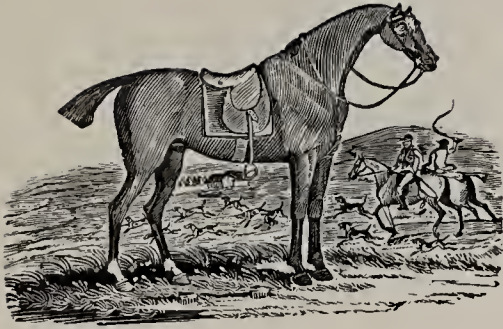
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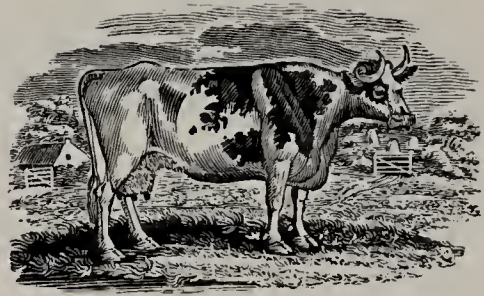
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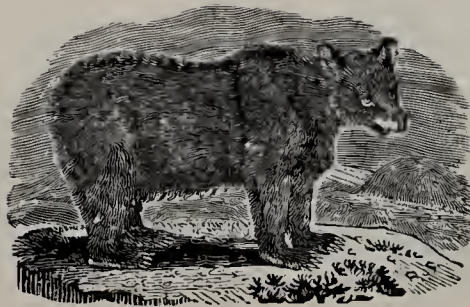
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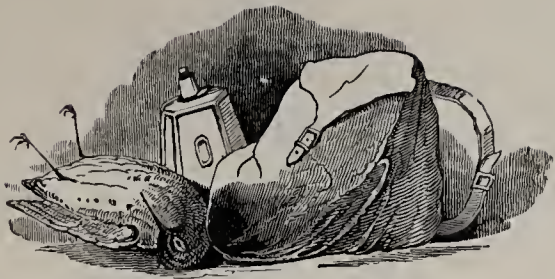
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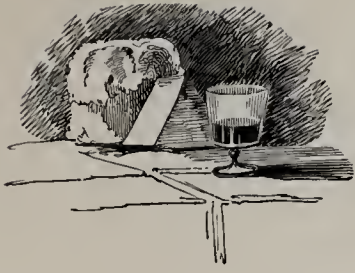
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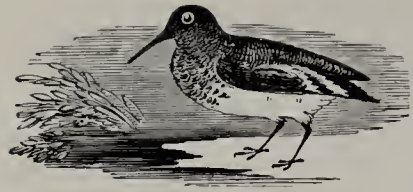
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Bates Public Library.



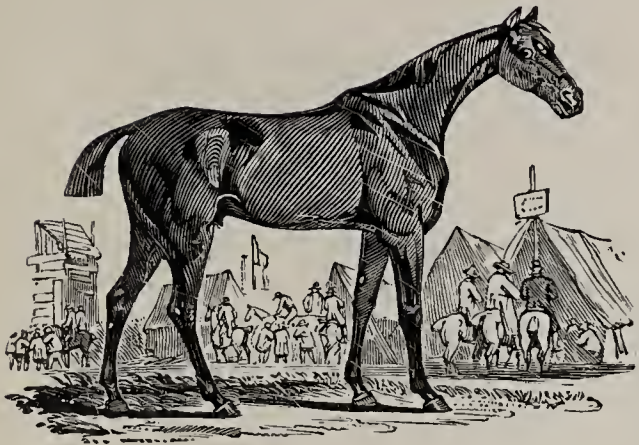
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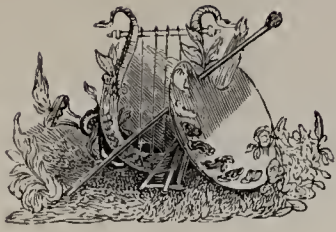
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Decorative Crest



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Boston Public Library



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Engraving of a Soldier on Horseback



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CUTS FOR BROADSIDES



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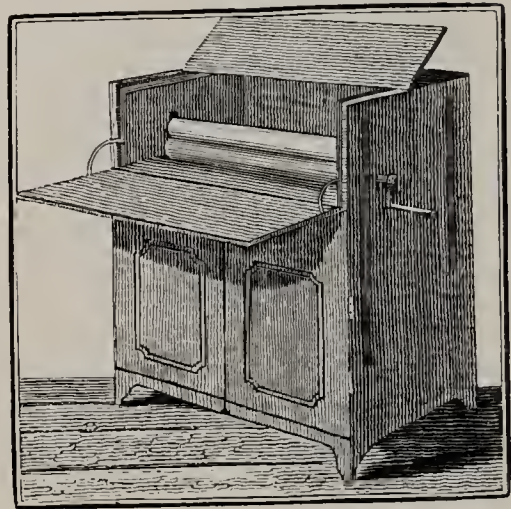
Boston 1857



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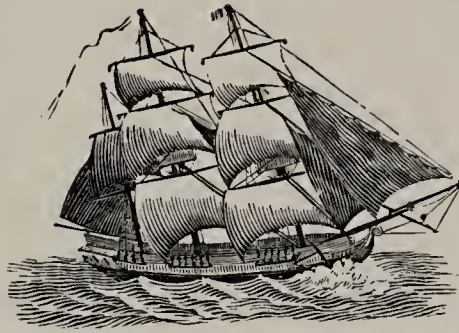
CUTS FOR BROADSIDES



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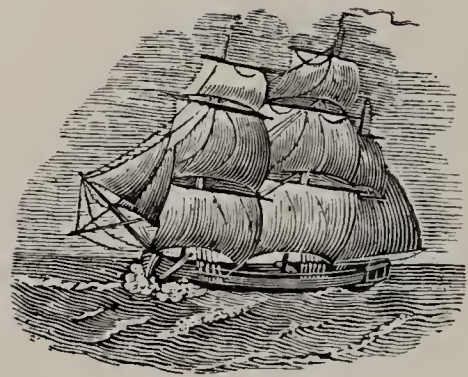
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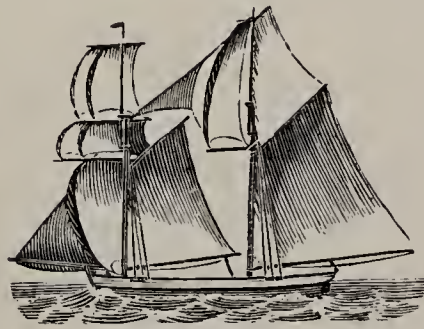
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CUTS FOR BROADSIDES



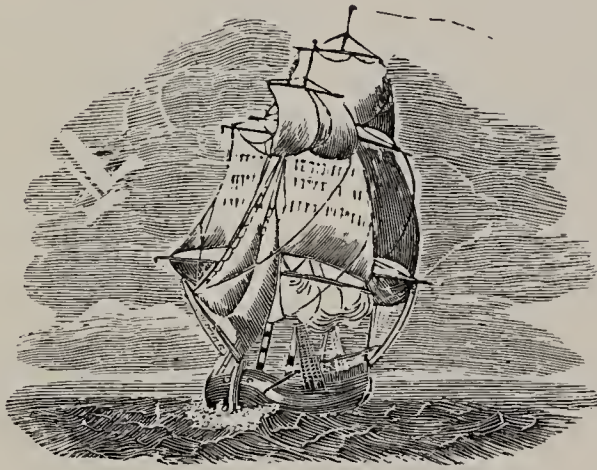
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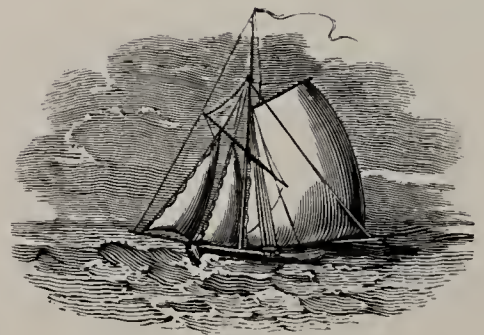
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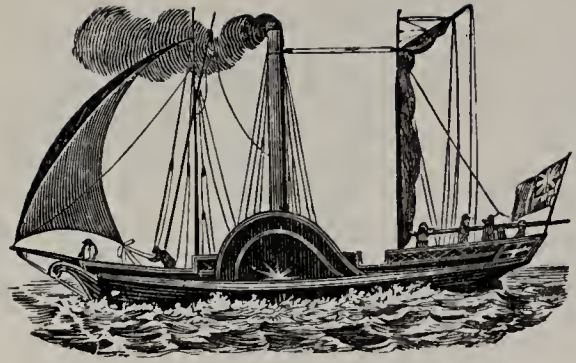


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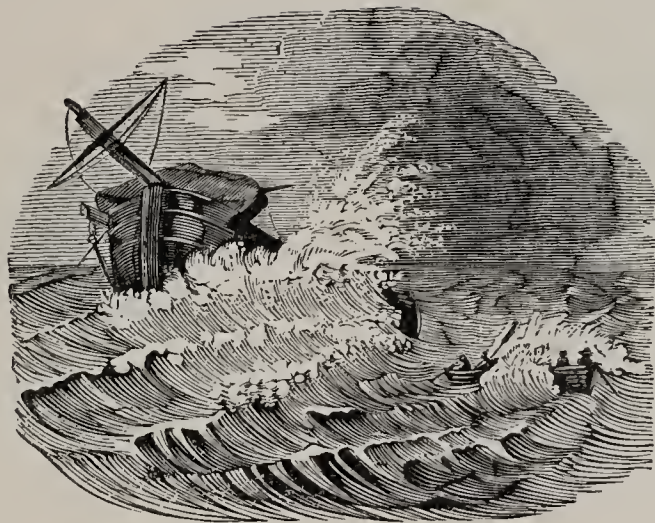
CUTS FOR BROADSIDES



1371



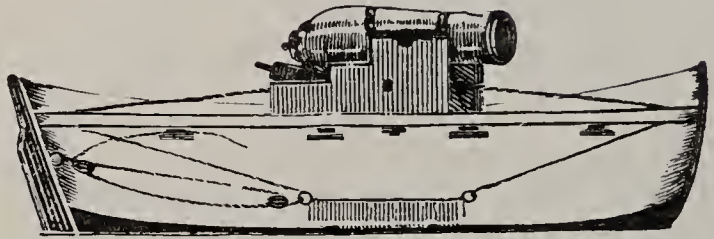
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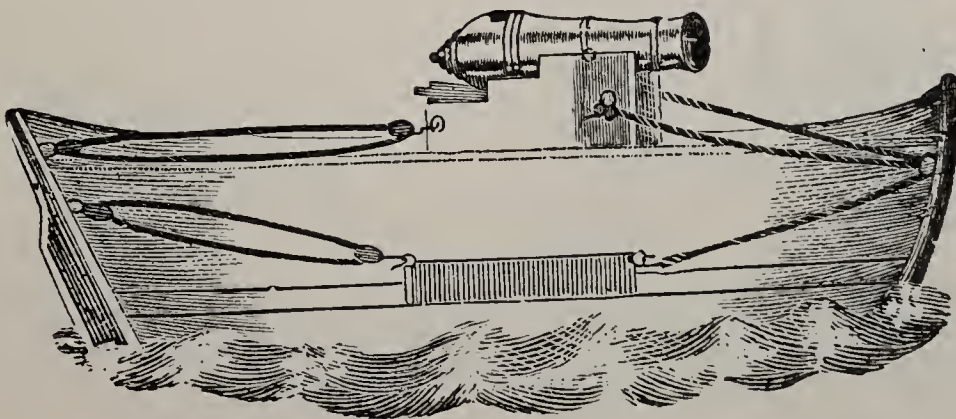
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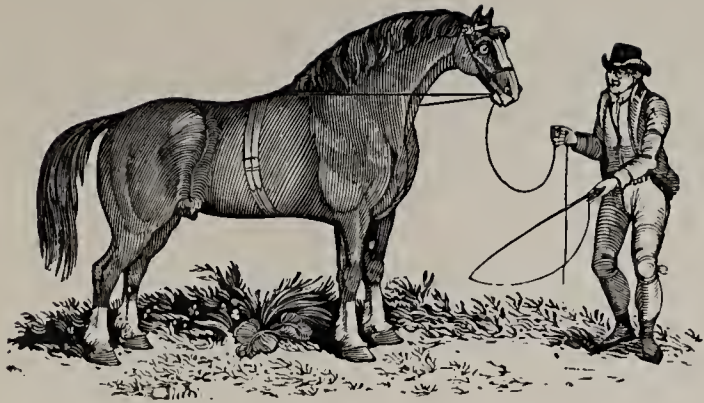


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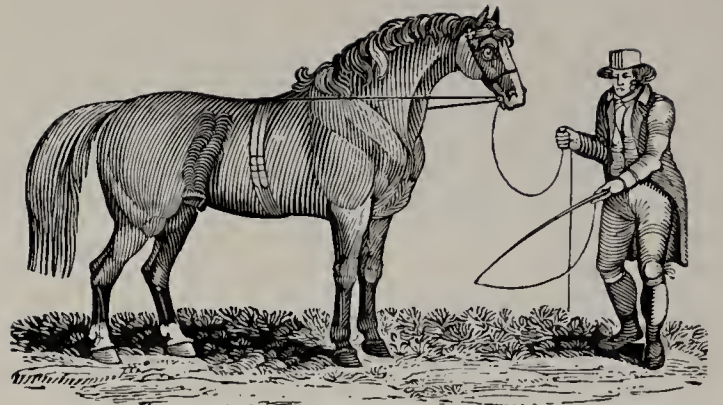


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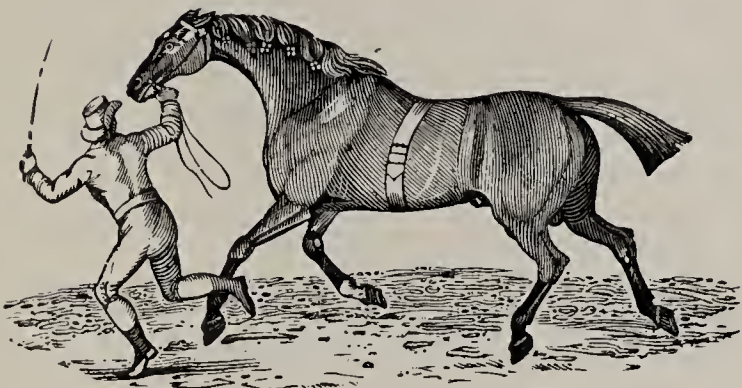
CUTS FOR BROADSIDES



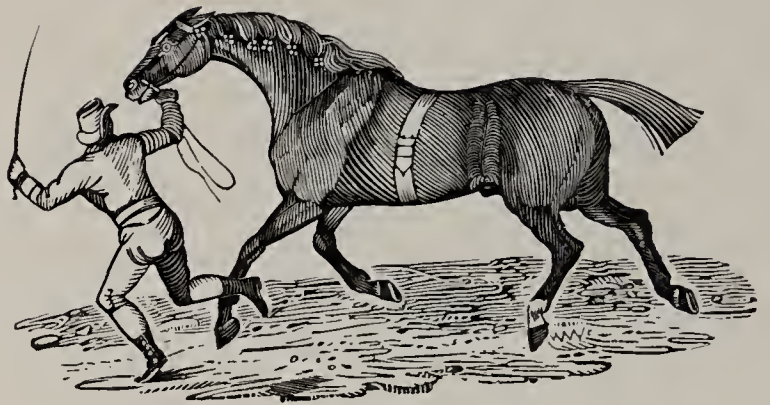
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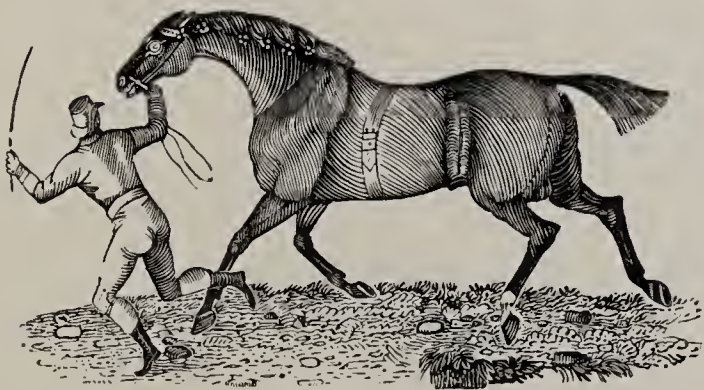
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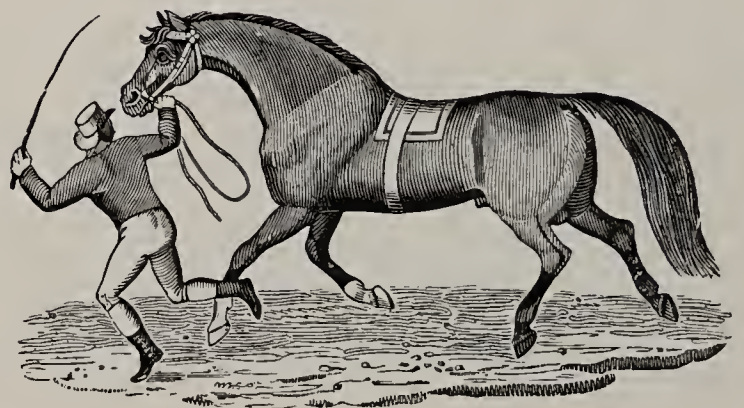
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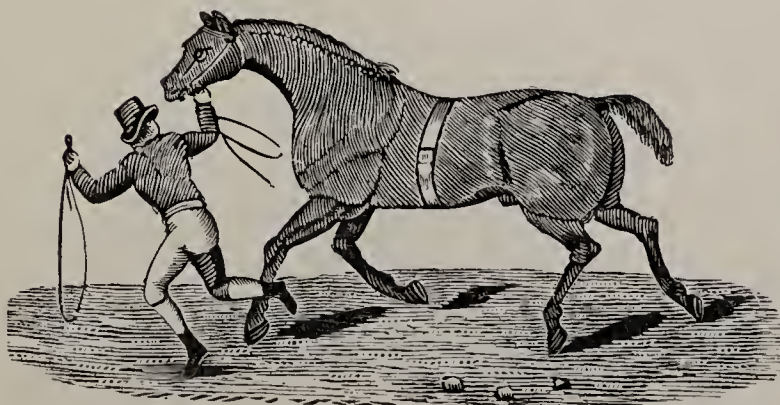
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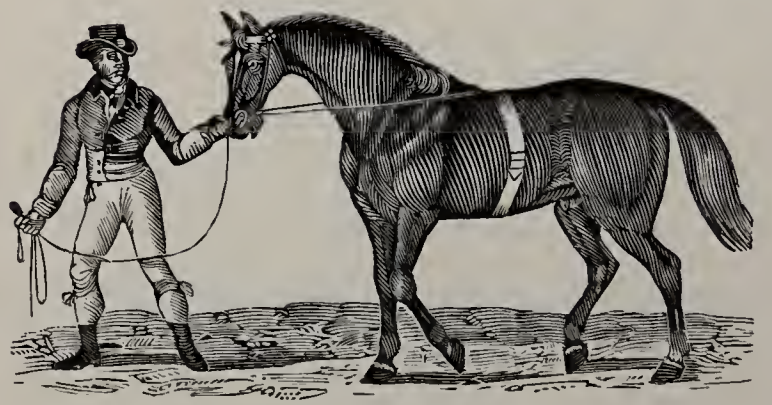
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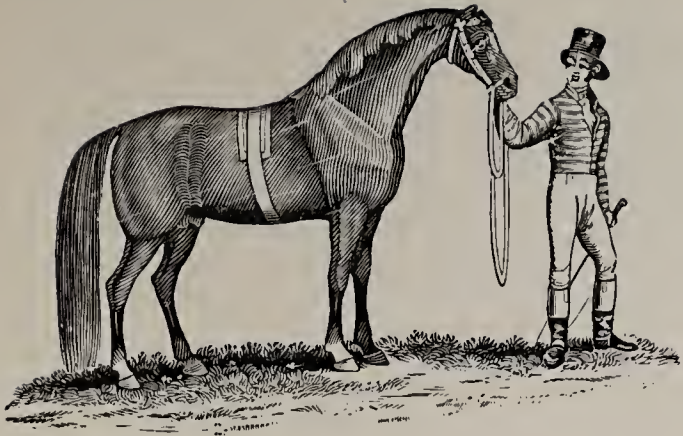
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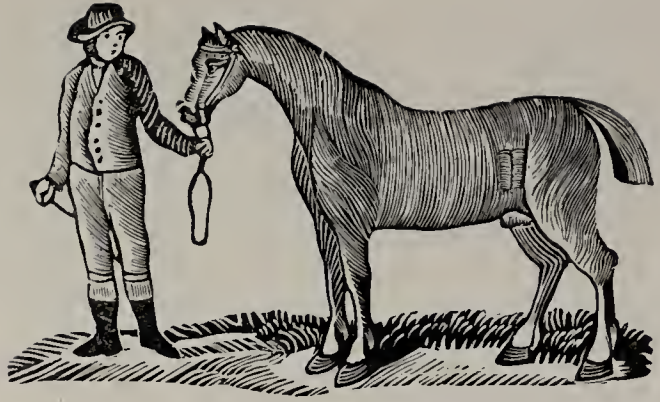
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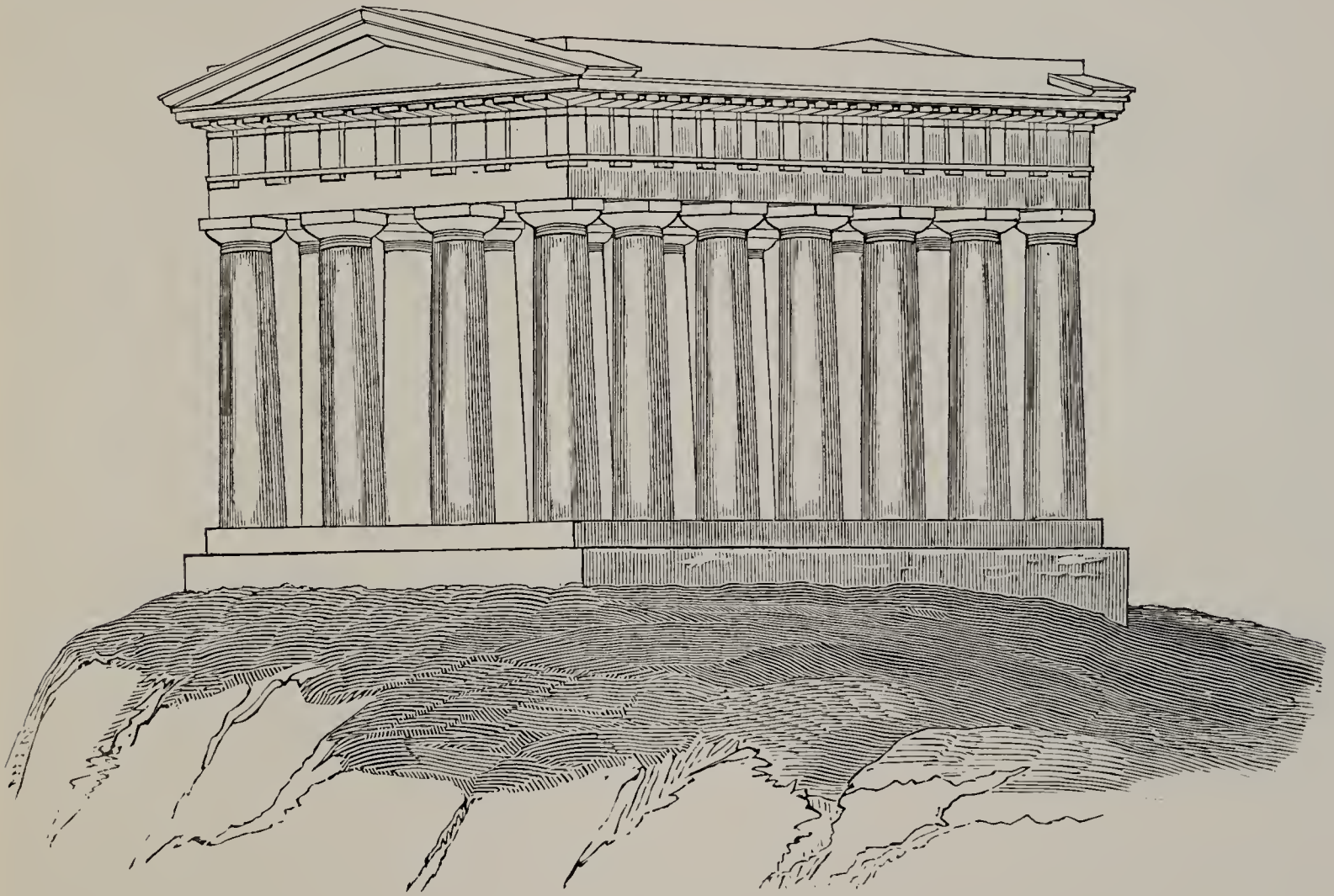
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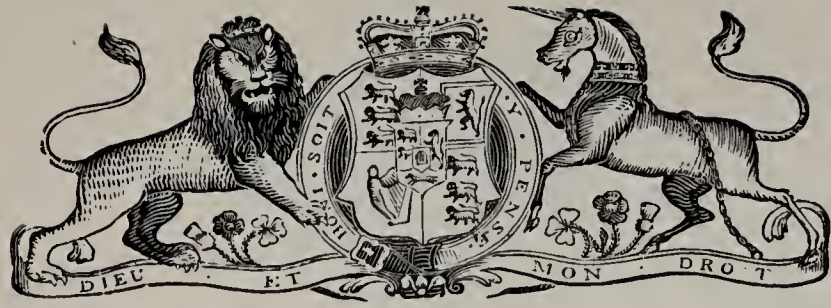
Library.



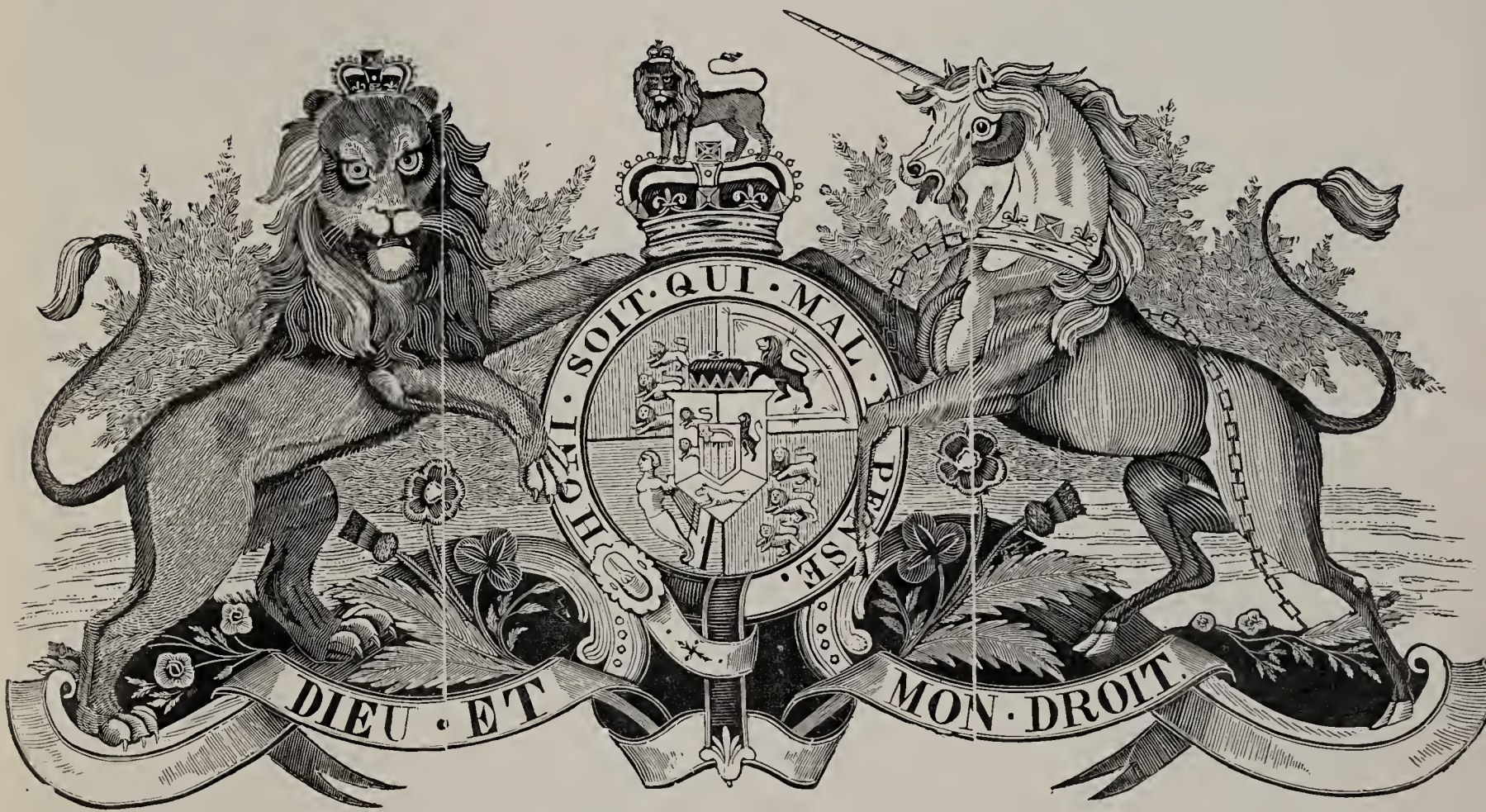
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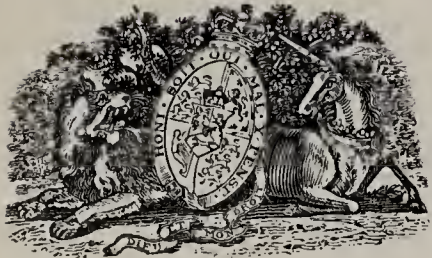


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ROYAL ARMS



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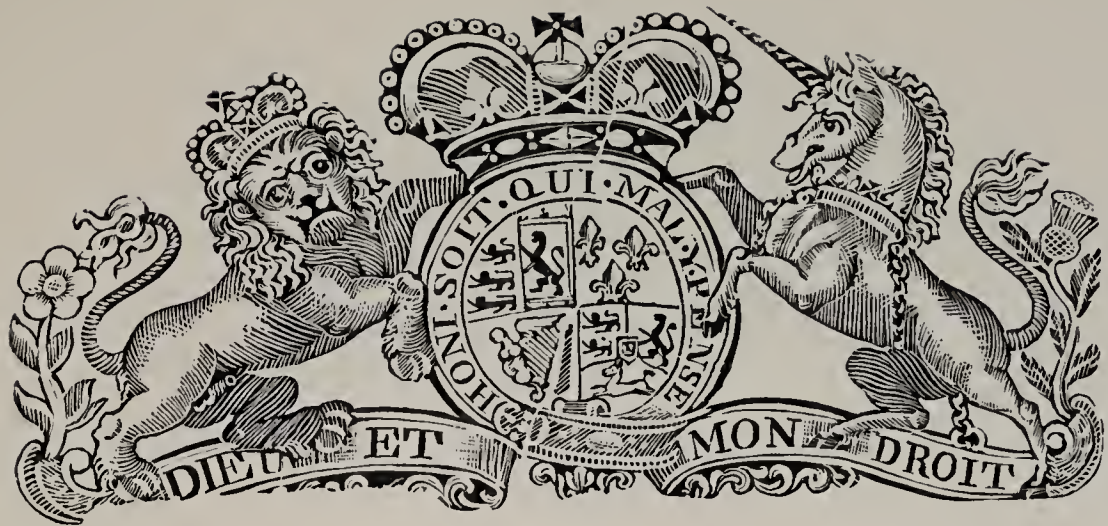
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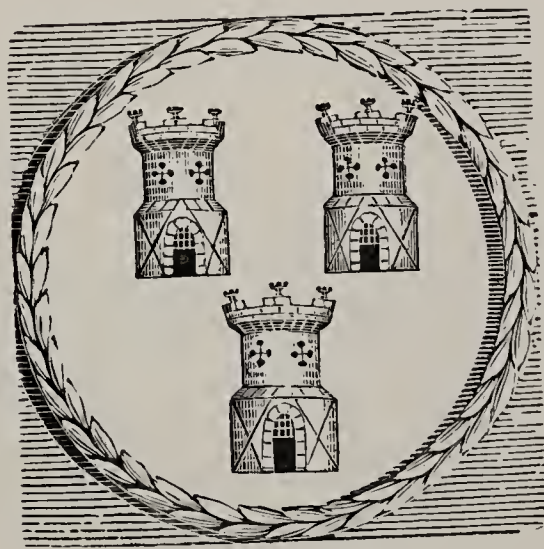
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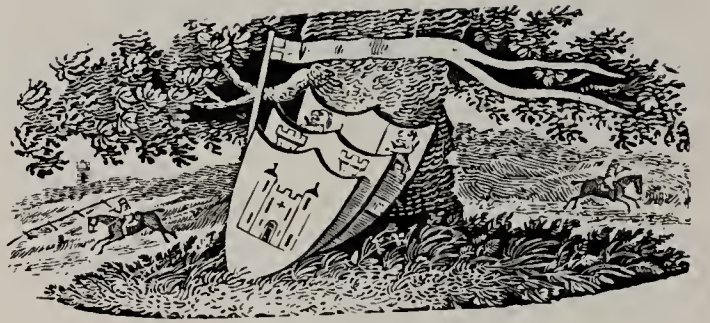
ROYAL ARMS AND ARMS OF NEWCASTLE



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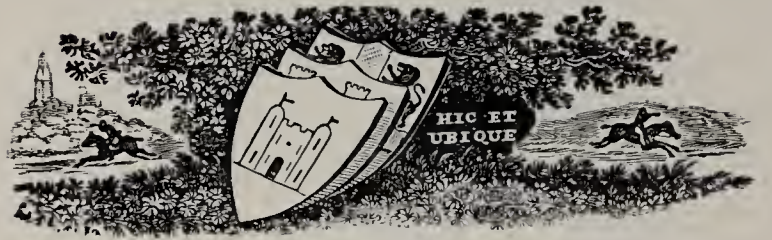
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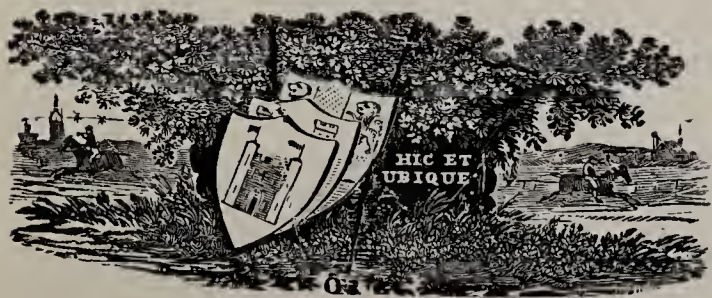
Moscow, 1857



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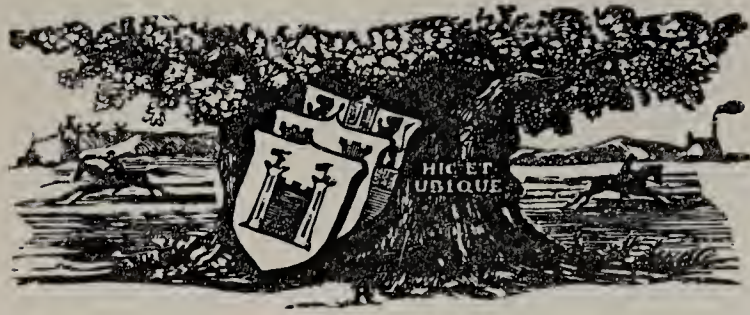
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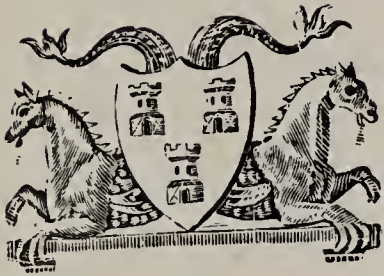
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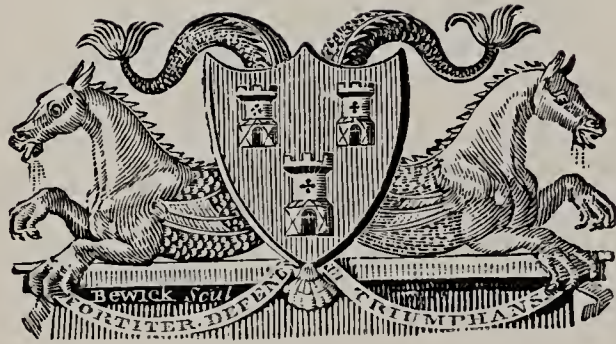


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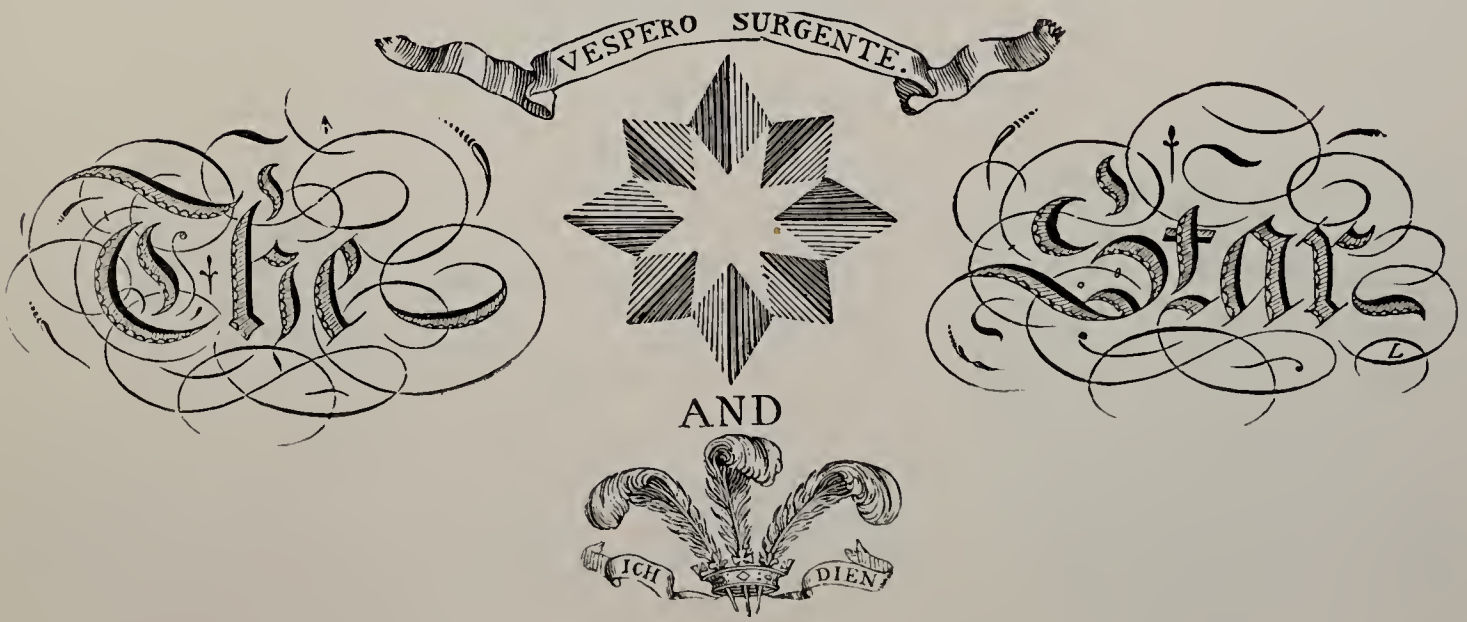


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Bewick's Woodcuts



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NEWSPAPER CUTS



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NEWSPAPER CUTS



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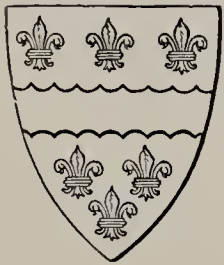


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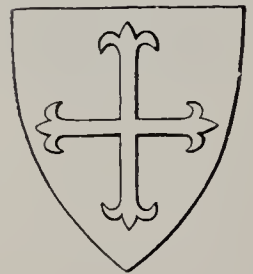


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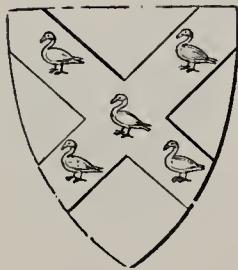
Boston Public Library



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Handwritten text, possibly a signature or name, is visible in the background.



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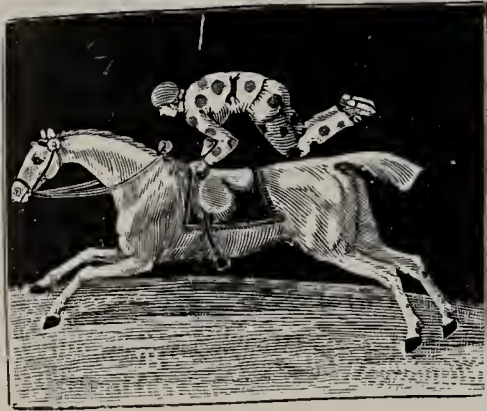
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THEATRE, NORTH SHIELDS

1478



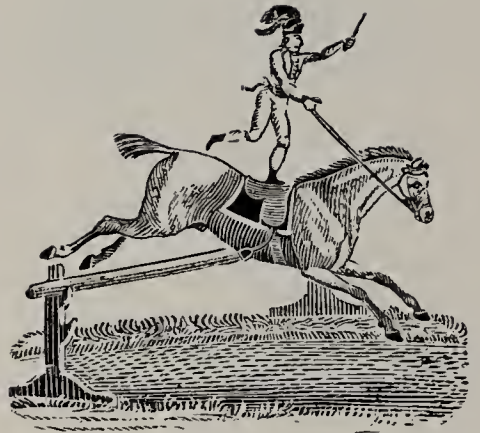
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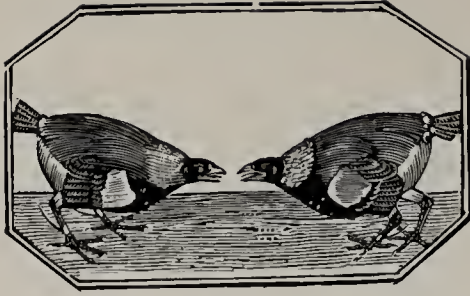


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CUTS FOR EXHIBITION



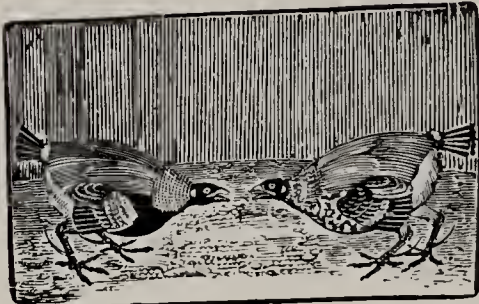
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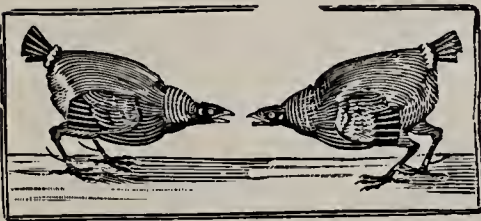
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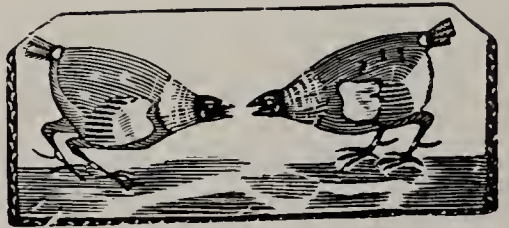
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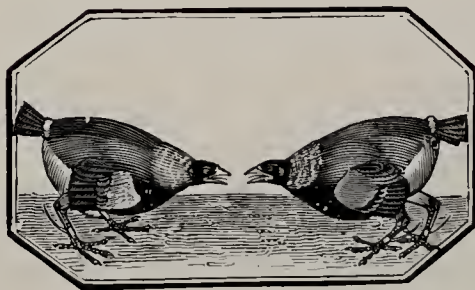
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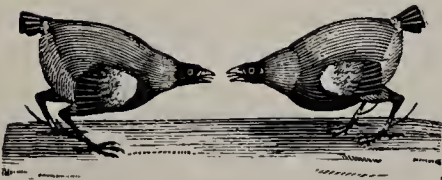
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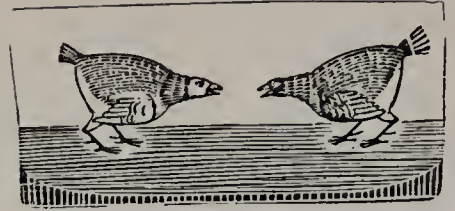


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CUTS FOR EXHIBITION



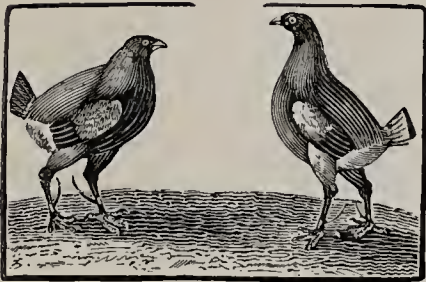
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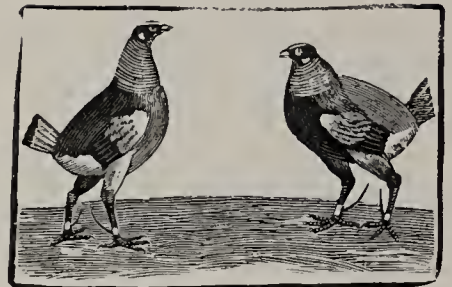
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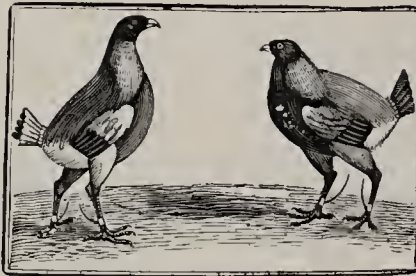
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Doston Fall



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CUTS FOR EXHIBITIONS



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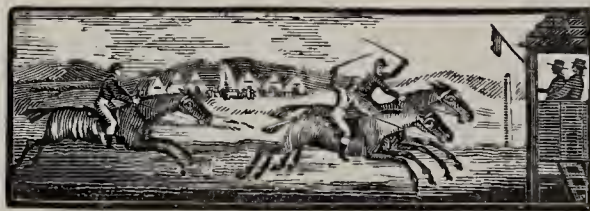
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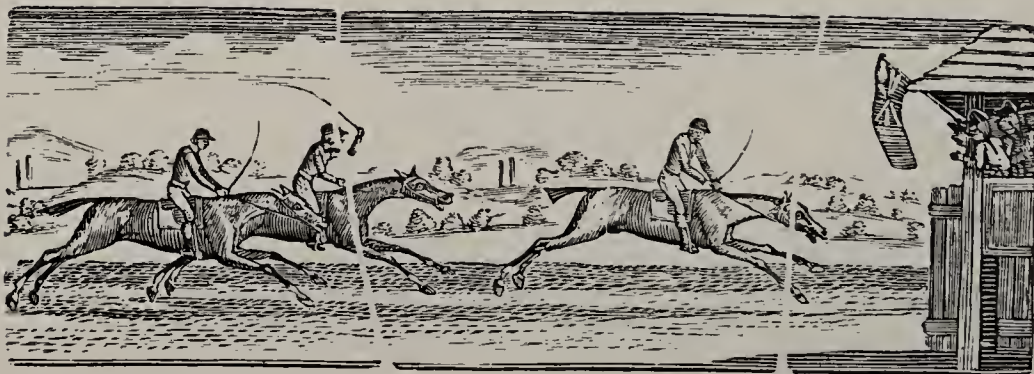
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RACING CUTS



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Boston Globe



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RACING CUTS



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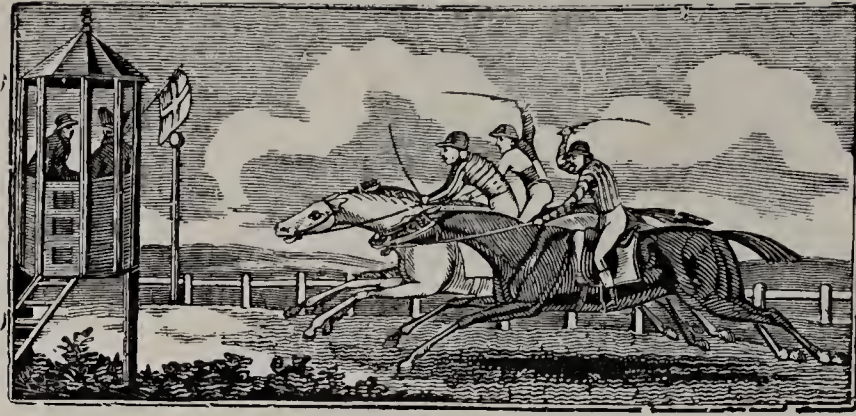


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RACING CUTS



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BOSTON PUBLIC LIBRARY



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Boston Milk & Creamery



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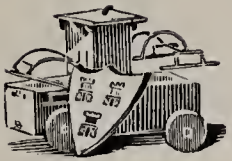
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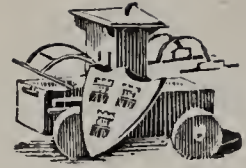
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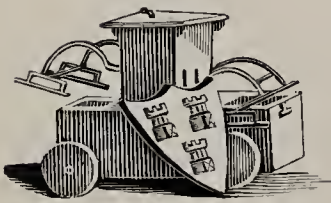


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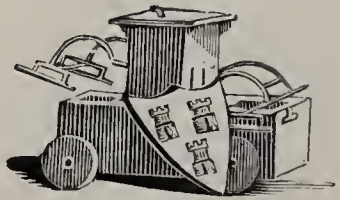
Best - ...



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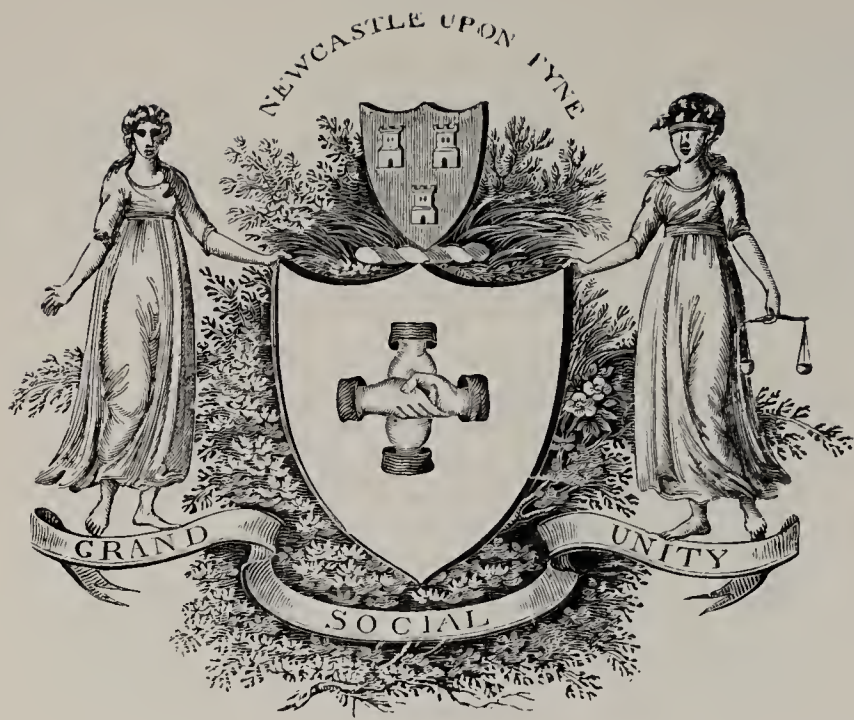
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Boston Public Library



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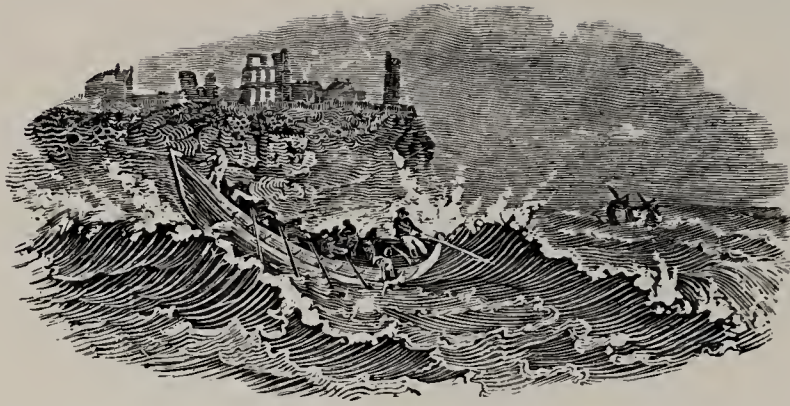
CUTS FOR SOCIETIES AND COMPANIES



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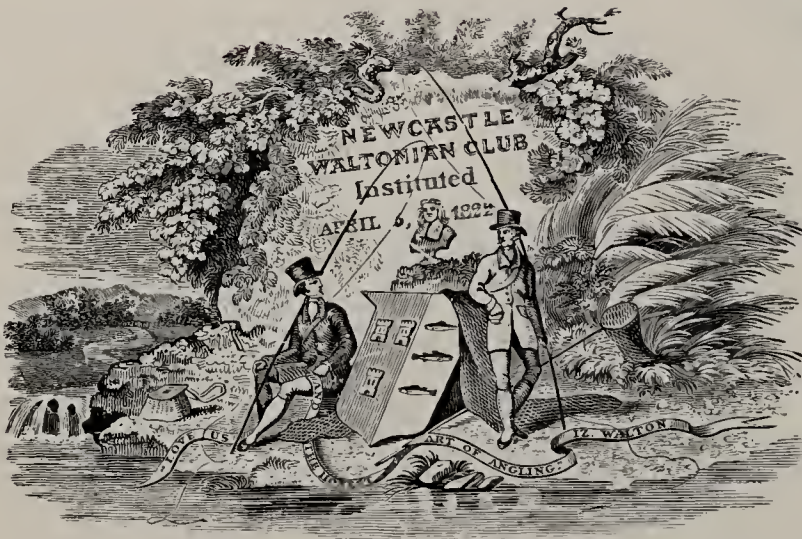


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Boston Public Library



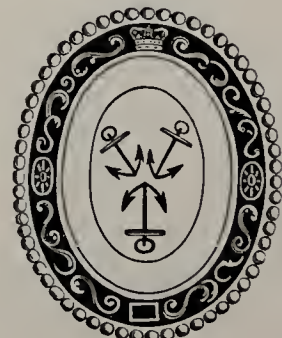
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Boston Public Library



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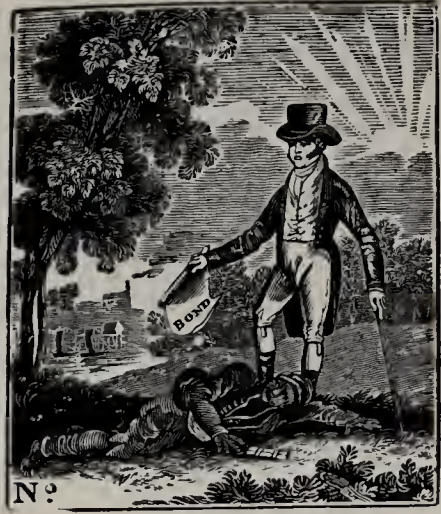


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CUTS FOR SOCIETIES, COMPANIES, ETC.



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Boston Public Library



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SOLD BY AUCTION

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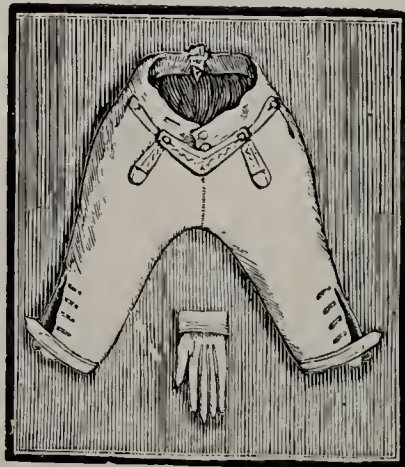
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CUTS FOR AUCTIONEERS, ETC.



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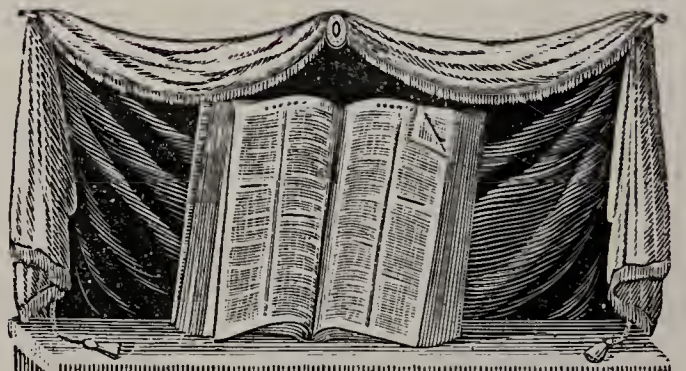


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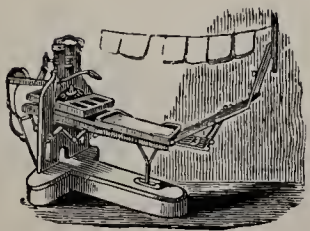
Booksellers' Library



1601



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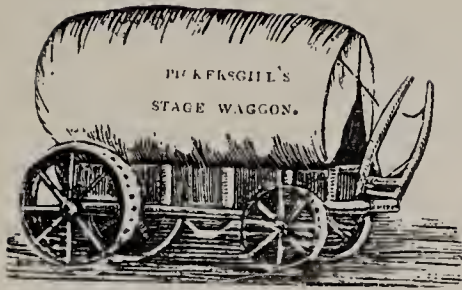


1604



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CUTS FOR PRINTERS AND BOOKSELLERS



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Best of 1606-1610



1612



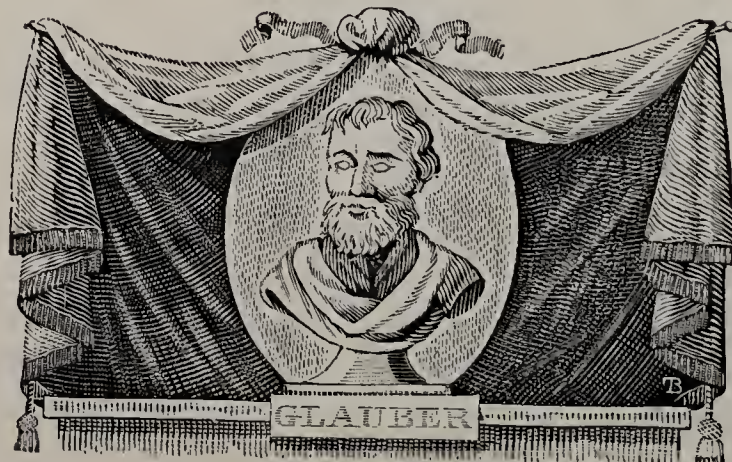
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British Patent Library



1624



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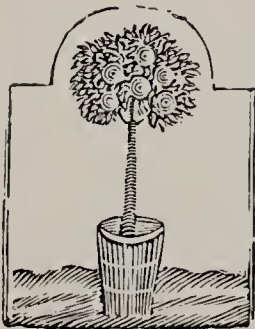
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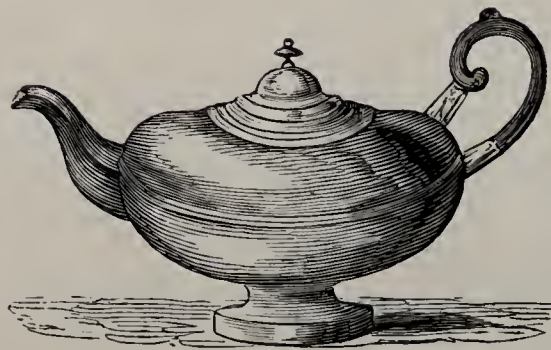
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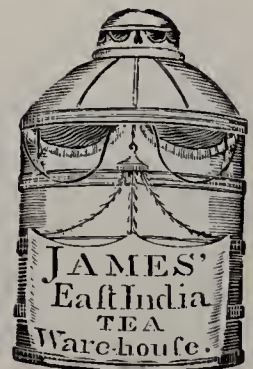
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TEAS GENUINE AS IMPORTED.



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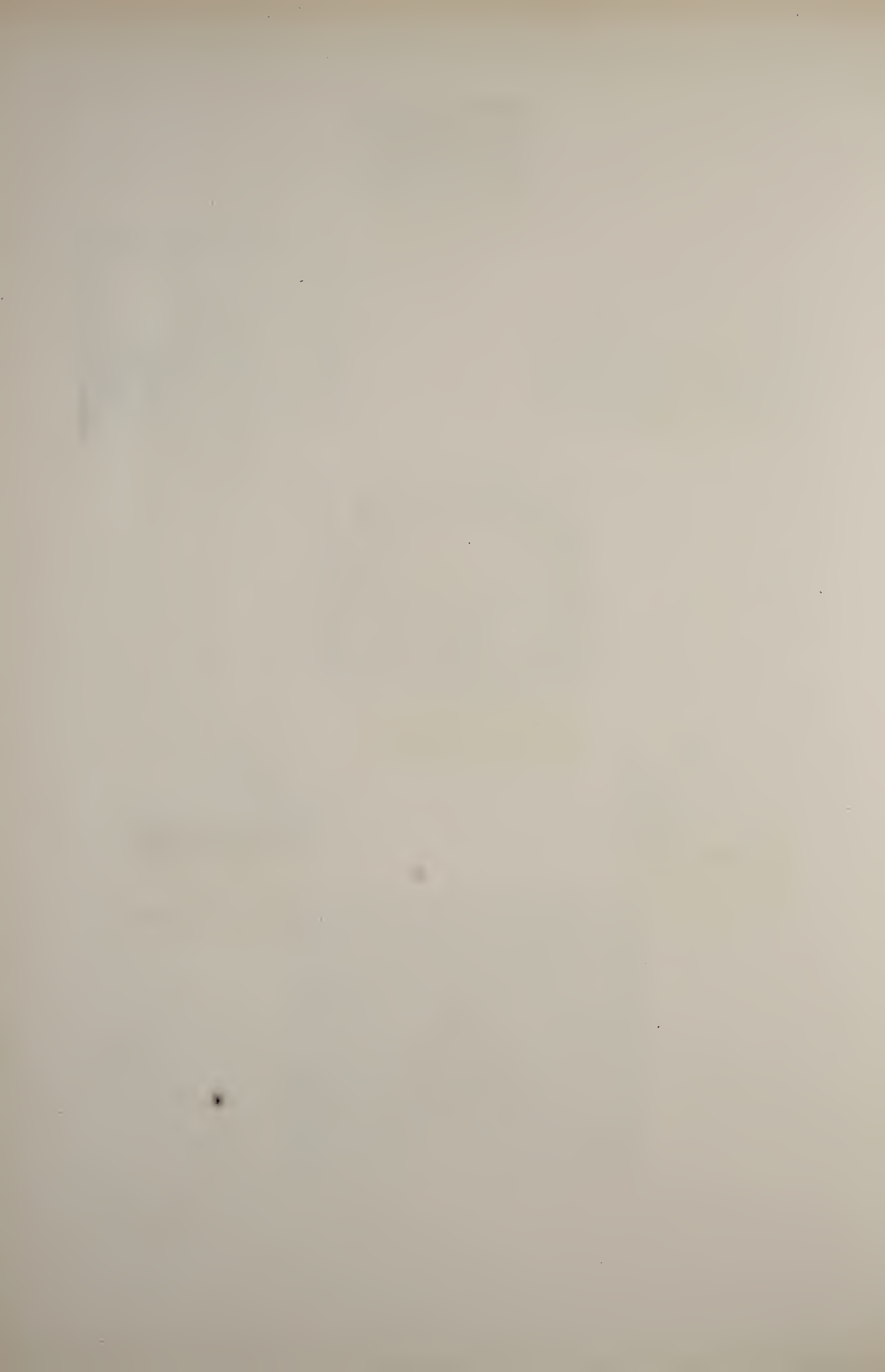


1652



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CUTS FOR ORDERS AND TEA-DEALERS





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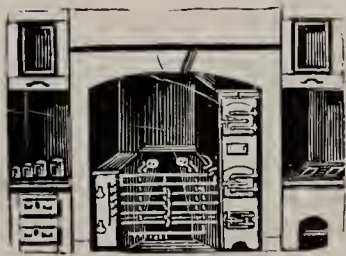
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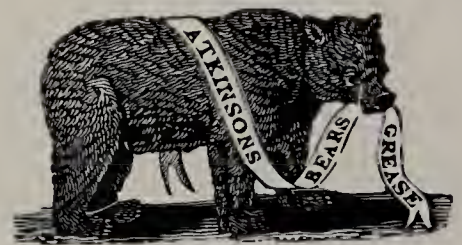
1656



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CUTS FOR GUN-MAKERS, IRONMONCERS, AND SILVERSMITHS



1661



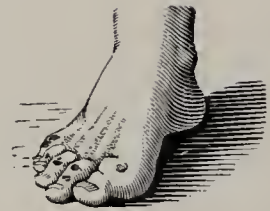
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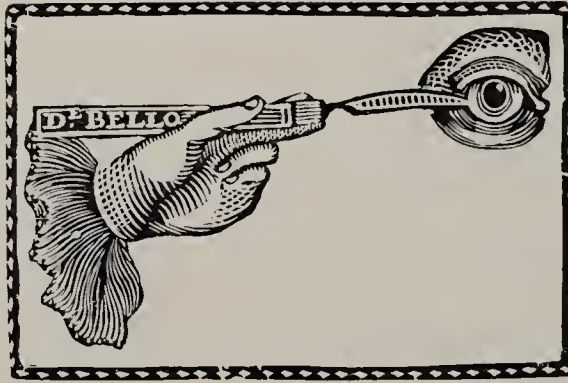
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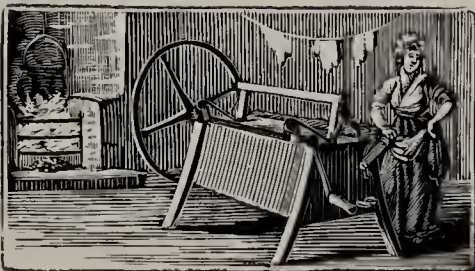
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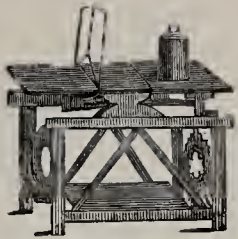


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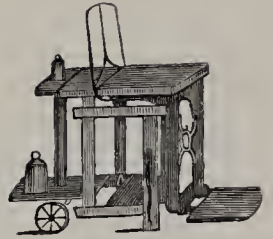
CUTS FOR LINEN-DRAPERS, SHOEMAKERS, ETC.



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London Public Library



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CUTS FOR SCALE-MAKERS, TOBACCONISTS ETC.



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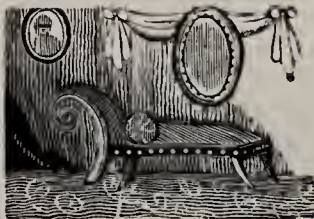


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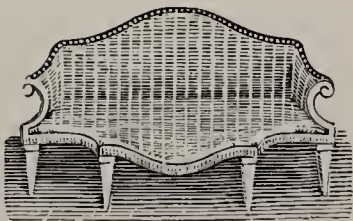


1690

Wm. V. & Co. New York



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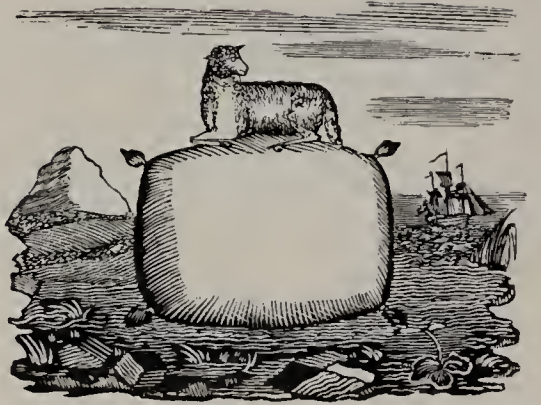
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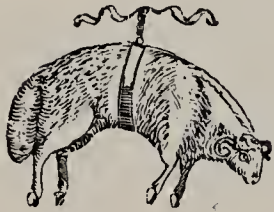
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1695



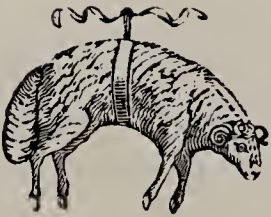
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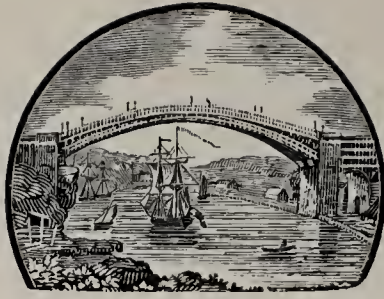
1699



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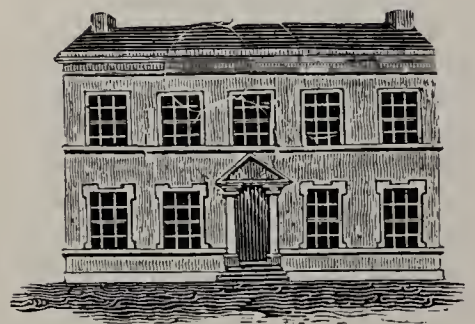
1704



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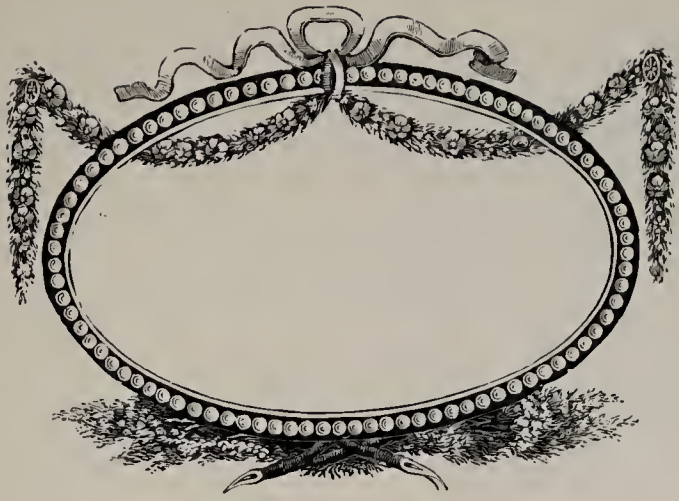


1707



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CUTS FOR SUNDERLAND TRADESMEN ETC.



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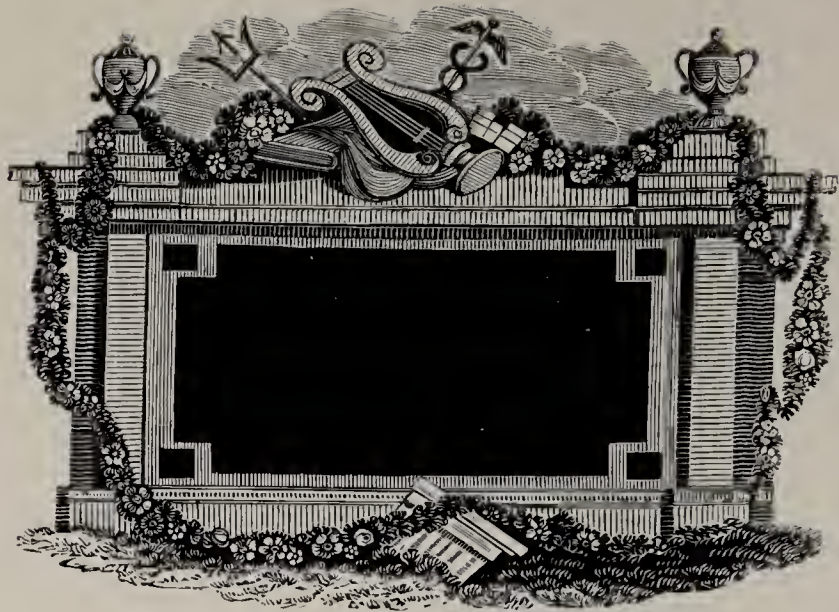
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CUTS FOR BORDERS OF SHOP-CARDS



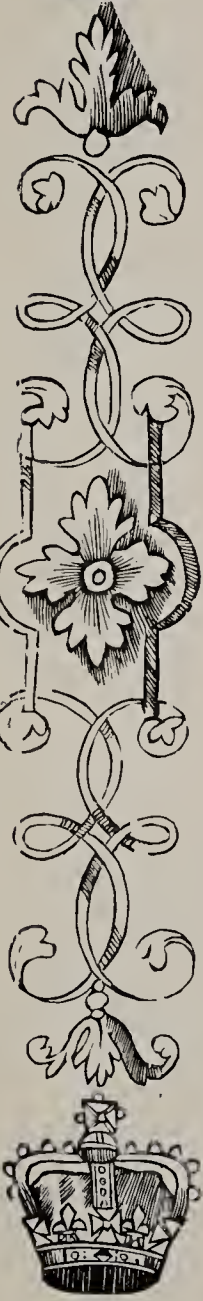
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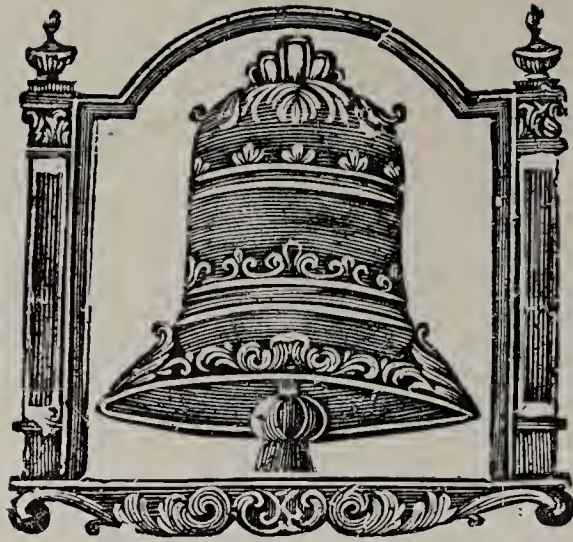


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CUTS FOR BORDERS OF SHOP CARDS, ETC.



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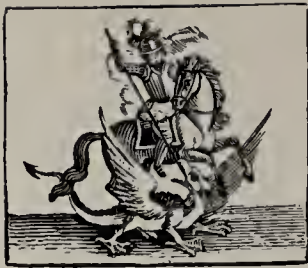


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CUTS FOR BAR BILLS



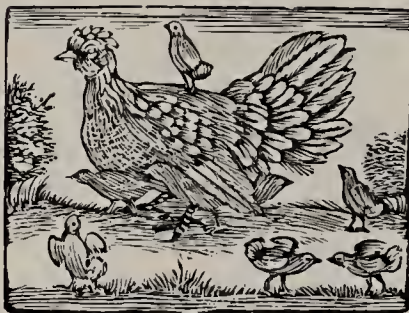
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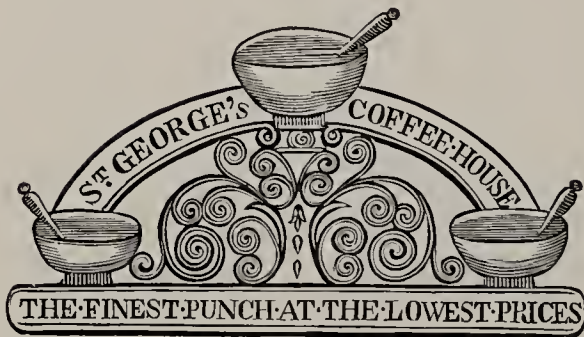
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Dustin Public Library



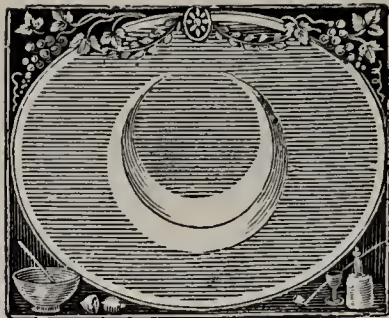
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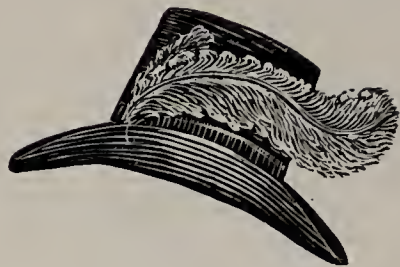
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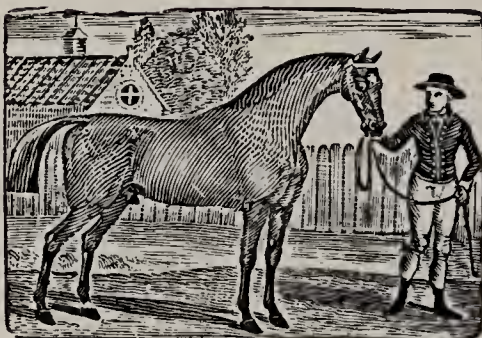
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CUTS FOR BAR BILLS



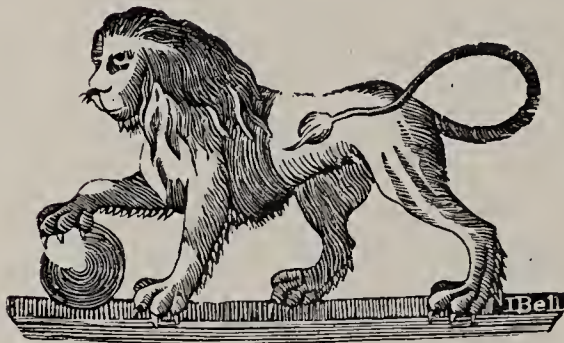
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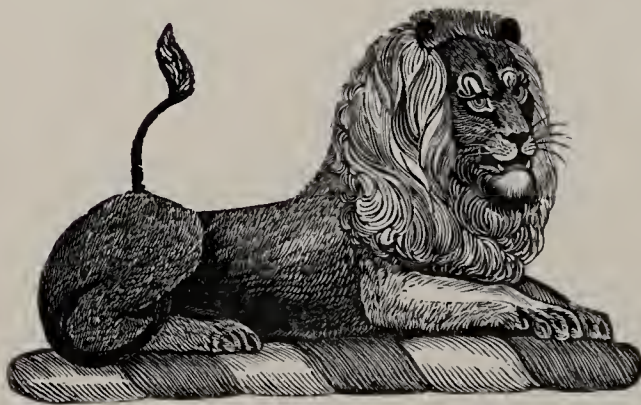
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Engraving of a tree with a figure in the branches.



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CUTS FOR BAR BILLS



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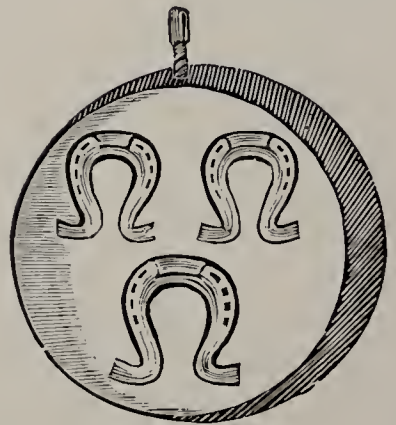
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CUTS FOR BAR BILLS



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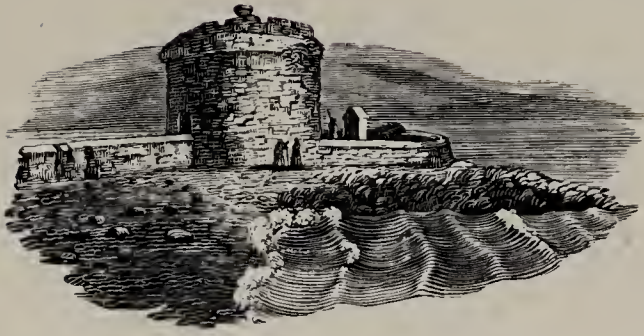
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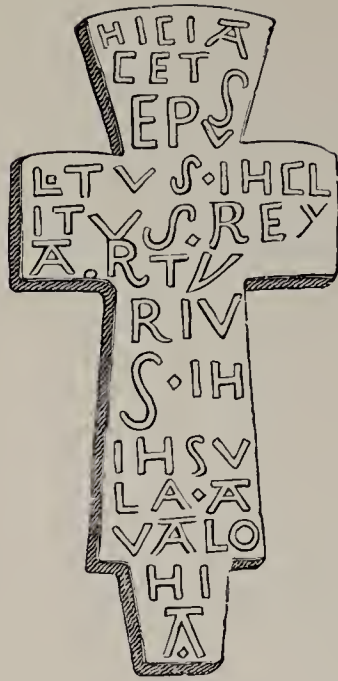
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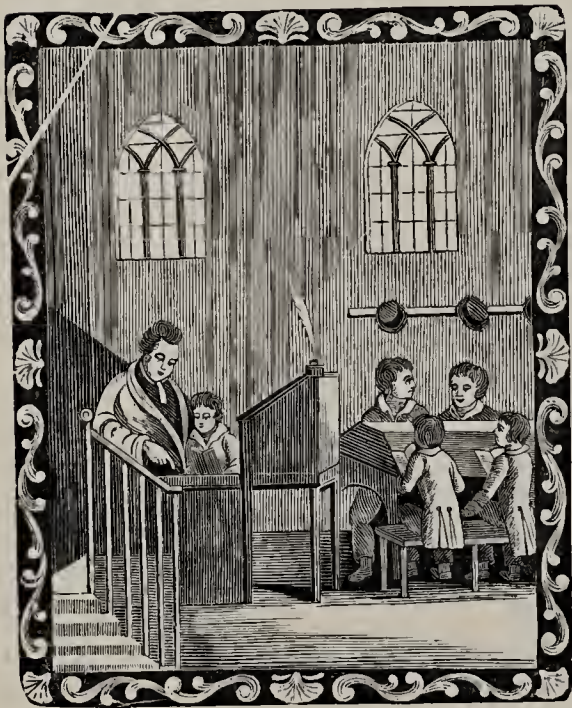
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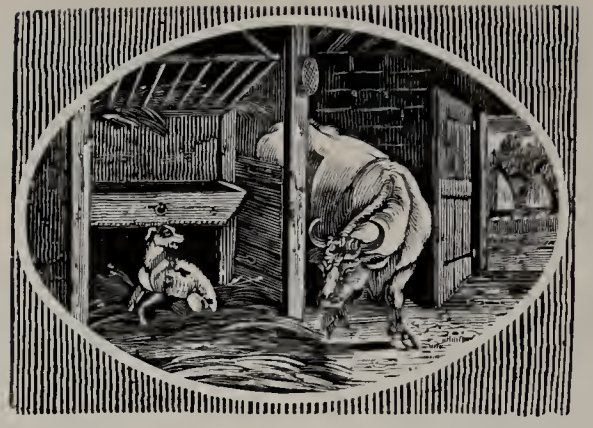
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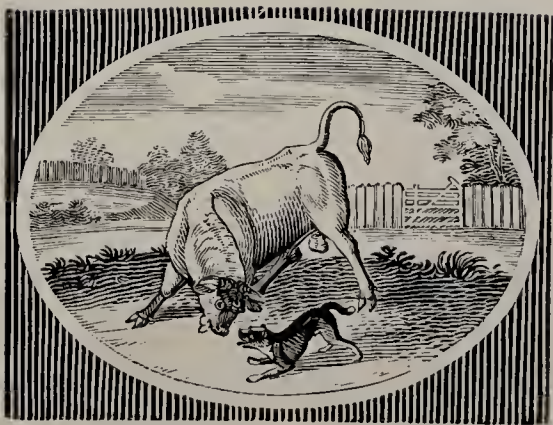
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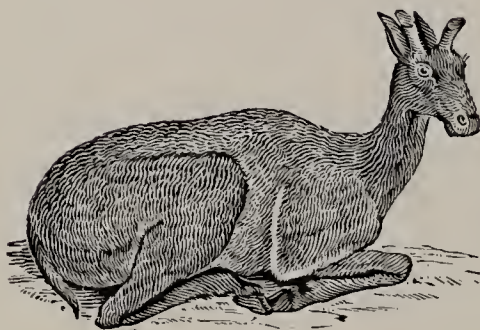
1844



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Boston Photo Library



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Boston Public Library



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Ruston's Public Library



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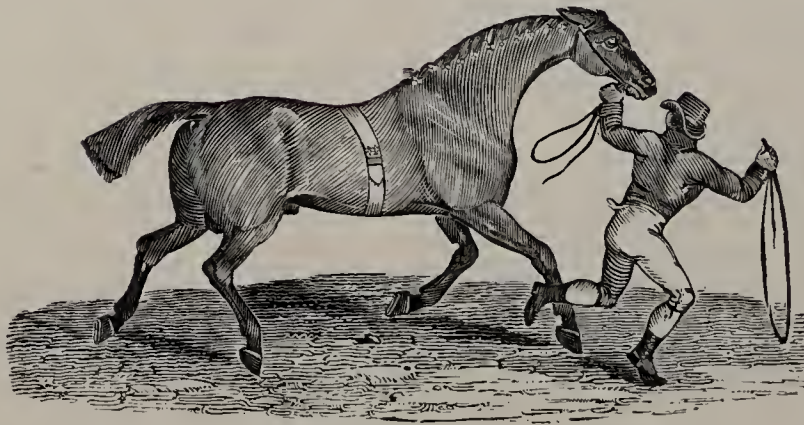


1885

Boston Yacht Club



1886



1887

ADDITIONS TO CUTS FOR BROADSIDES



1889



1891



1890



1893



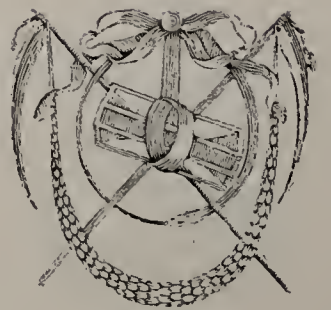
1894



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1899



1901



1900



1902



1903

A LADY OF DISTINCTION

1904



1905



1906



1907



1908



1909



1910



1911

London & New York



1912



1913



1914

ADDITIONS TO NEWSPAPER CUTS



1915



1916



1917



1918



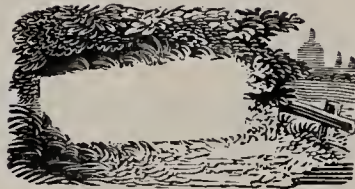
1919



1920



1921



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1923



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1925



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1930



1931



1932



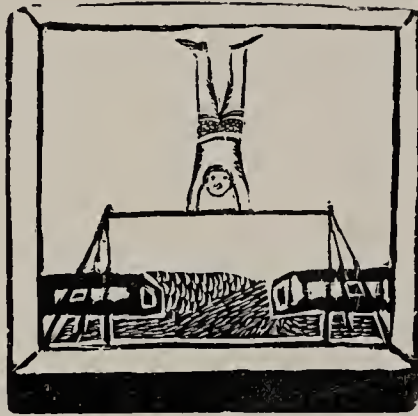
1933



1934



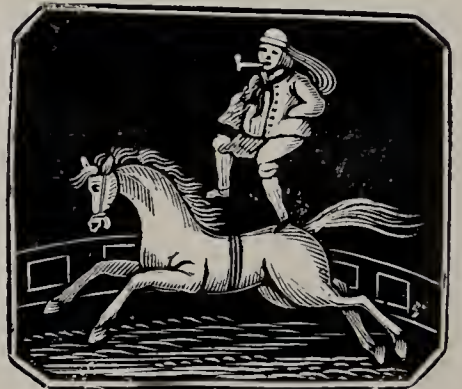
1935



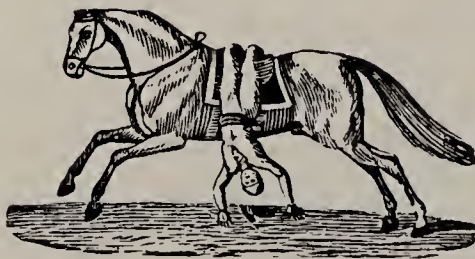
1936



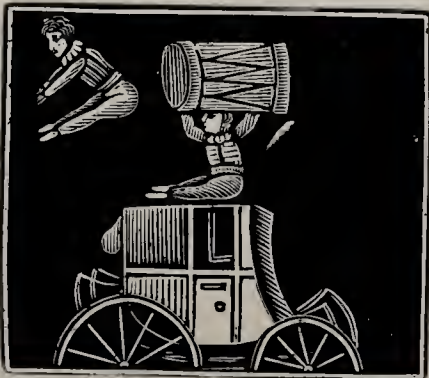
1937



1938



1939



1940



1941





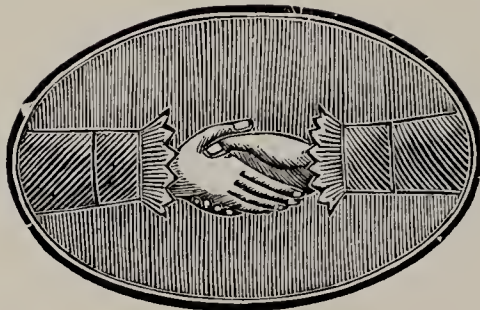
1949



1950



1951



1952



1953



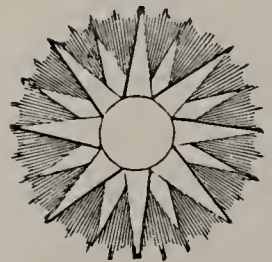
1954



1955



1956



1957



1958



1959



1960

ADDITIONS TO CUTS FOR SOCIETIES AND COMPANIES



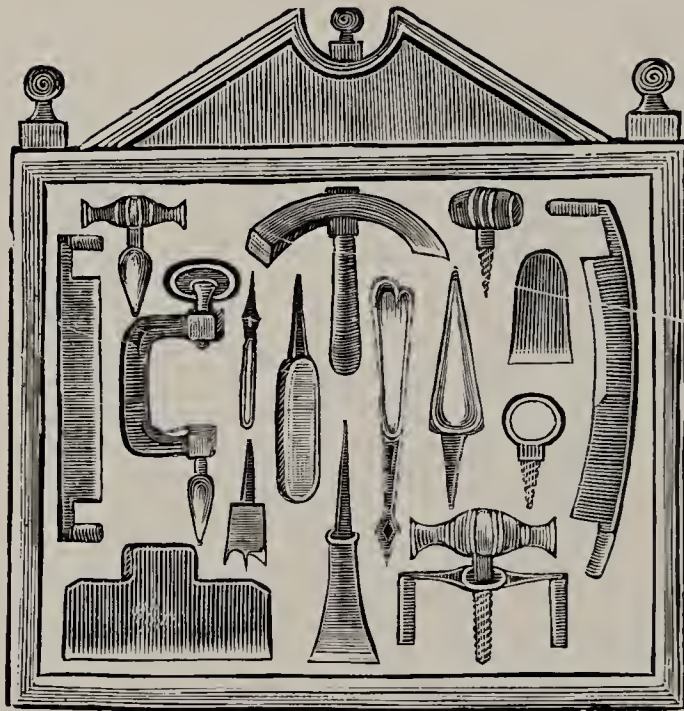
1961



1962



1963



1964



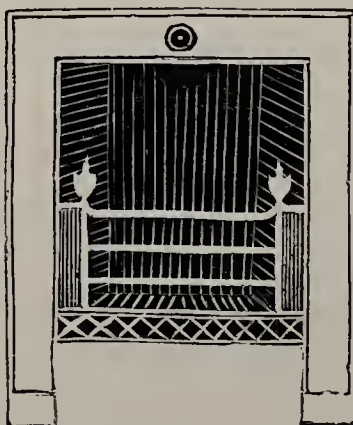
1965



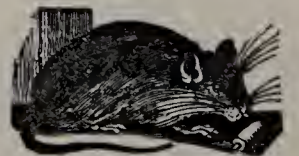
1966



1967



1968



1969

ADDITIONS TO CUTS FOR AUCTIONEERS, CARPENTERS, CHEMISTS, IRONMONGERS, ETC.





1970



LIFE IS ONLY LIFE
WHEN BLEST WITH HEALTH

1971



1972

Handwritten text, possibly a signature or date, is faintly visible.

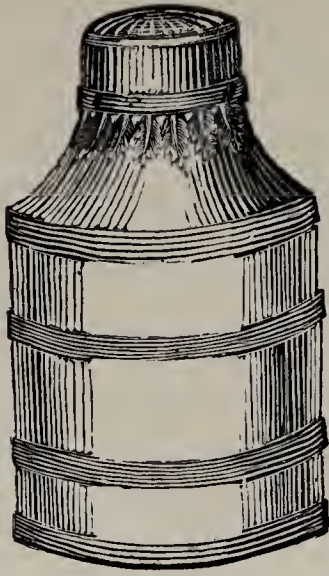


1973



1974

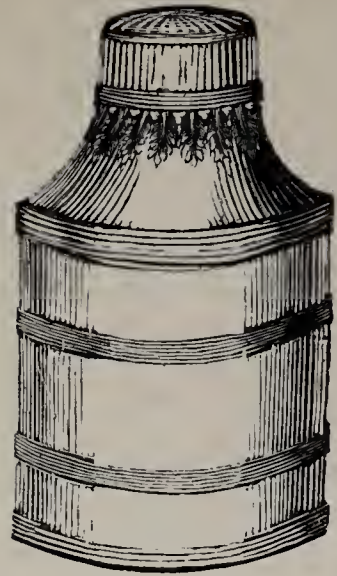
ADDITIONS TO CUTS FOR CHEMISTS AND GROCERS



1976



1975



1978



1977



1979



1980



1981

Illustrations of grasshoppers



1982



1983



1984



1985

ADDITIONS TO CUTS FOR GRASSHOPPERS



1986



1987



1988



1989



1990



1991



1992



1993

CUTS FOR COACH PROPRIETORS



1994



1995



1996



1997



1998

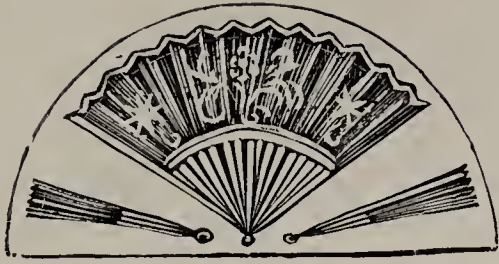
Dresden 1800



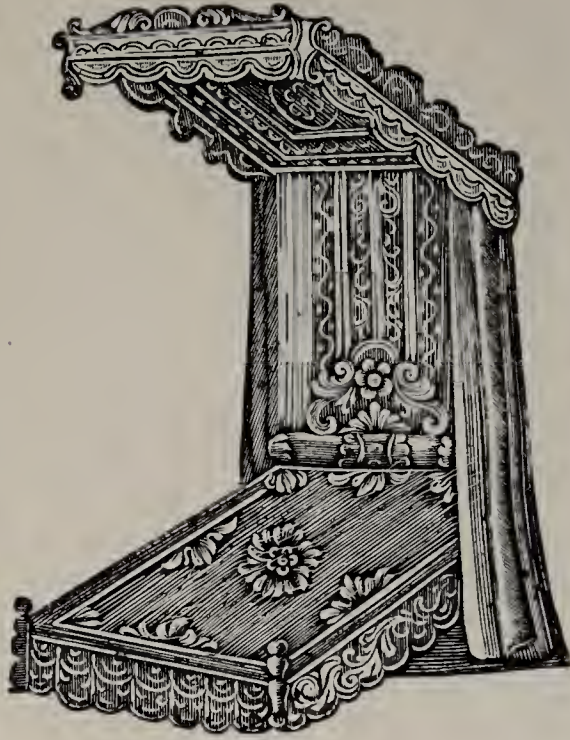
1999



2000



2001

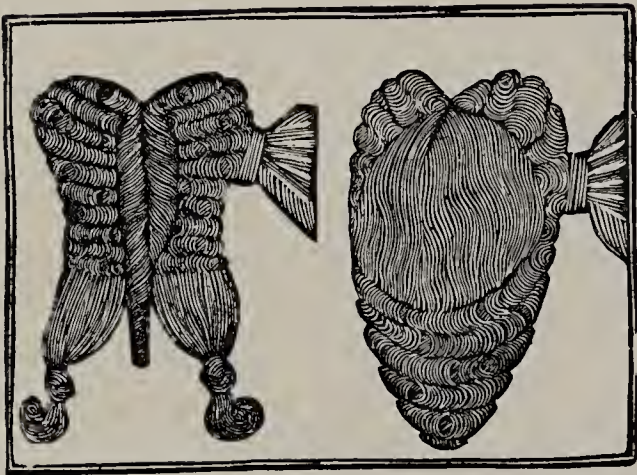


2003



2002

Boston Public Library



2004



2005



2006



2007



2008



2009

ADDITIONS TO CUTS FOR FAN-MAKERS, HATTERS, UPHOLSTERERS, BOOT-MAKERS, WIG-MAKERS, ETC.

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